

# Total Orgasm

Advanced Techniques for  
Increasing Sexual Pleasure

*by*

Jack Lee Rosenberg

Illustrations by  
Joseph Jaques

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and a special thanks to  
Phil Curcuruto,  
my Reichian therapist, from whom I have  
gained a great deal of knowledge.

## Preface to the Second Edition

Since the publication of TOTAL ORGASM in 1973 I have been very pleased with the response that readers have given me by mail and directly in my workshops. Many of the letters commented that the exercises and concepts outlined here were useful: to some they were earth-shattering.

The greatest enthusiasm has come from therapists and counselors in the sexual field, who see this book as a reference or a guide to their work. This acceptance is most gratifying and rewarding to me. Thank you.

My thanks also to Brev Sinclair who devised the chart of exercises found on page 214 in this edition. It should greatly simplify remembering the sequence of exercises and therefore make their practice easier.

Jack Lee Rosenberg

1975



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## Publisher's Note:

This edition of *Total Orgasm* includes a chart of exercises, found on page 214, which should be a great help both in giving at a glance an overview of the work and in providing a handy tear-out reference page to the structure of the work in progress.

# In the Beginning

there was a man and a woman, and they came together and begat children, and we've been doing it ever since. But now that peopling the earth is no longer an urgent goal — in fact it's rather frowned upon in some circles — the serious work of that coming together is removed, and we are left with the pure pleasure of it.

For many people, sexual union is barren of pleasure; an obligation, a performance maybe, but barren of real personal pleasure. For others, there is a continual desire for more and deeper pleasure coupled with the nagging thought that there is no such thing. If you feel that your present sexual relationship is okay, normal, good or excellent, but you wish to explore the possibility of making it even better, then this book may be for you.

The book assumes that having an orgasm is a natural body event — much like sneezing - and, like many body events, is a kind of reflex action. Given the right conditions, your orgasm will just happen; all you will have to do once the conditions are set up is go along with it. But, in order to go along with an orgasm, you have to know how to set up the right conditions. I offer here a set of exercises which can do just that. You will learn to use your breathing and certain movements to build tension and energy in your body in a pattern which *simulates* the movements that automatically precede an orgasm, that, in fact, have to be present for complete orgasm. As you practice this pattern, you will begin to get in touch with excitement, tension and other body feelings which until now you may not have known you had. As you

recreate this excitement again and again in your exercises, you will learn how to allow yourself to *tolerate* more excitement, more pleasure than you could before. Finally, I will show you how to take this increased capacity for pleasure and excitement, and join with your partner to develop even more excitement which can culminate in a complete involvement together - both psychically and physically — and in the enjoyment and poetry of a *total orgasm*.

It is possible - with time and practice - to have orgasms that are not limited in feeling to your genital area alone, but that fill your entire body and psyche; orgasms that will leave you nourished and fulfilled as never before; orgasms which are not forced in any way, but which are a natural body event. In fact, as you practice these exercises, you may come to see that previously you attained an orgasm by *pushing on yourself*, and that this very pushing blocked any intensity in the orgasm which resulted.

This book is not a sex manual and not a therapy or substitute for therapy. There are many books offering "102 new positions" or urging us to drop our inhibitions and give ourselves permission to do "anything that feels okay." Many of these are certainly useful and valid, but after I had gotten comfortable with the conviction that anything is all right, I wondered where I could go to improve on "all right" and make it better. What I offer here is the result of my own search for answers to personal sex questions together with years of experience teaching the exercises at Gestalt awareness training workshops and with private patients.

I have drawn into this book elements from Gestalt awareness training, dance and movement therapies (primarily the work of Ann Halprin), basic body therapies such as that of Wilhelm Reich and bio-energetic therapy, the structural patterning concepts of Ida Rolf and Moshe Feldenkrais, some asanas (exercises) from Hatha Yoga, plus my personal experience and experimentation as a therapist. All this energy is organized into the book.





In Gestalt awareness we teach that in order to change any way of being, it is necessary to first become aware of what you are doing now, how you stop yourself, how you *prevent* yourself from actualizing your own potential. We emphasize taking responsibility for your own behavior by gaining awareness of what is happening; then you have a choice whether to continue what you are doing or change it. The key is the concept that *until you are aware of what you are doing you have no choice but to continue doing it*. The exercises in this book allow you to experience *how* you stop yourself from building excitement and tension and pleasure during intercourse. Once you can feel how you block yourself, you will have the option to change those blockages.

I have drawn from Dr. Moshe Feldenkrais the concept of "self-image": how because each of us behaves according to an image we have of ourselves, we acquire an overly limited idea of what we can be like and what we can do, both with our lives and with our bodies. When the individual repeatedly experiences a certain difficulty, he usually abandons the activity that he has found hard to master, at which he has not succeeded, or that has proved disagreeable in some way. He establishes a rule for himself, saying, for instance, "I cannot learn to dance," or "I am not sociable by nature," or "I shall never understand mathematics." The limits that he thus sets for himself will stop his development not only in fields that he has decided to abandon but also in other areas; they may even influence his entire personality.

We learn how we are to behave in our sexual relations, particularly in an orgasm, and we respond to that image of behavior more than to our feelings. The movement exercises in the book will allow you to experience the orgasmic reflex as *feelings*; you will be able to begin to replace your image of an orgasm with your real experience.

The flow of movement leading to the orgasmic reflex is like a dance, and I owe the greatest gratitude to Ann Halprin, a beautiful person and dancer, who shared with me her work in rhythmic movement and breath timing. This allowed me to develop movements directly associated with the orgasmic reflex.

Wilhelm Reich spent his life developing, among other things, a psychology of the body. He translated many of Freud's psychological concepts

into body concepts, then worked directly with these bodily expressions. He felt that you express psychic trauma in your body through muscular patterns and tensions, and his therapy included working with a person's breathing to directly effect the autonomic or "vegetative" nervous system. I have drawn from Reich's work his theoretical way of seeing energy flow in the body, and the idea of developing tolerance to pleasurable feelings.

Hatha Yoga is the yoga of the body; it is the art of letting go slowly, of *allowing* yourself to be relaxed. Many of the exercise positions I use are from Yoga; along with these I borrow the *attitude* of allowing your body to move in an unaccustomed way.

Tantric Yoga, the yoga of achieving enlightenment through sexual union, is for the most part not suited to Westerners, since it takes many years to master, but it contributes a theory of psychic joining that is useful to us here and which I will enlarge upon later.

The book is an eclectic collection of useful tools; what holds them together is that they work.



Mountains of literature have been produced on the subject of sex, some heavy textbooks full of scientific data, some offering advice, many sex manuals or how-to-do-it books offering the reader detailed instructions for having intercourse, pleasing a partner or just general information. These books all assume that if you follow steps one, two and three, your sex life will blossom. I have found this attitude hopelessly unrealistic. My viewpoint is that *each person must take the responsibility for his own sexual pleasure*, and, in view of individual differences, that there can be no set procedure. Each person must learn how to get in touch with his own feelings of sexual excitement and learn how to tolerate them and let them grow. Orgasm is a reflex; it happens when either your psychological or your physiological setting is right (ideally both). It cannot be forced without inhibiting body pleasure.

Most sex manuals tend to concentrate your attention upon pleasuring your partner; *I want to show you how to give pleasure to yourself*. While it is desirable to bring pleasure to a partner, it is easy to fall into a "performance trap" where you find yourself always working to please the other person. In my experience, this is a good means of increasing your tension, but not your enjoyment of sex. It can be injurious to both persons if it shifts the responsibility of excitement to someone or something else.

## SPECIAL HEALTH PROBLEMS

if you are currently undergoing treatment for a serious physical or psychological problem, such as heart disease where any excitement is prohibited, or if you are in any psychotherapy that may be disturbed by arousing your feelings or excitement, show this book to your doctor before you begin. These exercises will lead you to get in touch with feelings and emotions which will increase your breathing and your excitement, if your doctor or therapist feels that this could work against your professional treatment, follow your doctor's advice; don't do the exercises. Although I have had some very good results in my workshops using these exercises with non-orgastic women - helping them to begin to experience how to be multi-orgastic - and with men who have trouble with premature ejaculation, I wish to emphasize that this is not a book for anyone who has severe sex problems . . . that is, anyone who is suffering from continual impotence, the inability to achieve an erection, or any other problem that makes regular intercourse impossible. Such problems are beyond the scope of the book, and should be brought to the attention of a therapist.

Now let's begin.

# Some Principles

Your success with these exercises will be based on how much you can allow yourself to get in touch with your body sensations and your feelings - to relax and open yourself to your natural feeling of aliveness and flowing energy, the same energy and aliveness that you experience as sexual excitement. There can be no formulas or instructions to show you how to do this. However, there are several basic principles or concepts which underlie and guide this work. It would be well for you to have them in mind before you begin.

First of all, understand that the information you need is *inside* you. The information is not in this book and cannot be in any book, because it is your experience of the excitement of being alive and of allowing your excitement to be expressed in many ways in your life, your work, your play and particularly in your sexual relationships. What you need is to get in touch with this excitement. This you can do by practicing the movements and breathing that will allow you to feel and to learn' to tolerate, a little at a time, the excitement and motion that come naturally during the sexual experience. One way to describe how you get in touch with these feelings is to say that you will just allow them to happen. You *let your feelings go*.

As you work on these exercises, you will experience body sensations and perhaps emotions that seem to spring up from nowhere. You will encounter feelings which surprise you, such as joy, excitement, loneliness, fear, anger, grief and others. It is important to realize that since you are trying to get in touch with your feelings, you should view these experiences as signs of

success, as clear markers that you are getting deeper in touch with yourself. Often people are caught by surprise by the strength and the sudden appearance of feelings they didn't know they felt. Therefore their response is to hold on, to resist the feelings, to want to pull back to more familiar ground, to want to regain control of themselves. Try not to do this. A good orgasm presupposes loss of control. Let your natural body reflex take over. Go with your body; try to get into whatever feelings want to come out. Though such an experience may be unfamiliar to you at first, you will quickly see that your body is only living out a natural, healthy response and that the strong emotions you now feel will pass in a while.

If you work on these exercises and *feel nothing* — something is wrong; you are holding on too tight. However, it is difficult to speak for another person. Don't be afraid to innovate for yourself. If, as you work with the exercises, you get an impulse or feeling to do a certain thing differently than I suggest, or to try something new — do it. But keep in mind the basic principles of the book. So long as it leads you toward increased feelings in your body and emotions you can't be on the wrong track. In fact, you very well may be on the only track that will work for you.

Another important principle underlying this work is your attitude toward pleasure. The way to have a better orgasm is to *allow* yourself to feel pleasure. Did you ever ask yourself "I wonder if I should enjoy that" and then decide not to? You may find, as you work through this book, that you have difficulty allowing yourself to feel good - in both mind and body. In your head you begin to doubt whether you ought to be doing these exercises at all; in your body, as you move and breathe and get a pleasant sensation traveling up or down your body, you tense up, stop breathing, and just go through the motions.

You may as well face the fact that these exercises will put you in touch with *a strong resistance to your own pleasure*. Part of the purpose of the book is to help you to build a tolerance to pleasure and excitement. Some people feel that if they really let .go and enjoy themselves sexually now, they'll have nothing left for the future. In our culture it is considered "adult" to postpone pleasure and "save" some for tomorrow ... if you eat all your cake now, you won't have it when you're hungry so you let it sit around until it

molds, and then you don't have it anyway. Others secretly fear that they will die of over-pleasure; in fact in some languages the orgasm is referred to as "the little death," recognizing the orgasm's similarity to the ultimate "letting go" — death, if you can identify these feelings in yourself now, you are beginning to get in touch with how you're stopping yourself from the feeling of total orgasm.

In sex, the notion of postponing pleasure is self-defeating, because it means your excitement will be shut off just as it begins to build. For a clear idea of how to *go with your excitement*, watch a child at play. Children literally let their excitement carry them away. Adults are "controlled" children. You control yourself by deadening your emotional responses. In fact, there's a really interesting thing you can do. Watch the excitement of a child at play, and imitate that excitement ... let yourself jump and move and scratch. Then, slow it down ... a little at a time; now move half as fast. Continue to slow your movement down, and you will find that your bodily movements, such as scratching your leg, moving your foot, turning your head etc., are really the same movements that the child makes in exaggerated form, and you have just controlled in yourself. Think of the meaning of the phrase "be cool." How do you "control" your excitement? *Always by restricting your movements and your breathing.* For instance, stop reading for a moment and breathe normally. Become aware of your breathing ... relaxed and quiet. Now stand up and try moving your hips in a circle (this is a warm-up exercise used in Tai Chi) ... forward, side, back, side ... all around in a smooth circle, again, and again, for



about a minute. Now, what about your breathing? If you're like most people, you are now breathing in restricted pants from your chest. Your abdominal muscles are drawn up tight. No breath can reach your abdomen. In fact, your pelvis, which is moving, cannot breathe. You have blocked your breath from getting down into your pelvis. You have also blocked any sensations or feelings from getting into the area. You have constricted your muscles, separating breathing from motion, blocking your feelings. You have "controlled" yourself. But, of course, the Tai Chi practitioner doesn't have this problem. It is anatomically possible for everyone to breathe and move his pelvis at the same time. In fact, that is just what my exercises are all about. When you move and breathe in this way, you will turn yourself on — not because you are performing for anyone else or for an image of what you might look like, but because this breathing and motion will really feel good to you.

Perhaps you experience no difficulty with your breathing . . . perhaps the Tai Chi exercise came easily for you . . . perhaps you are one of the lucky ones who can have pleasure easily. For instance, I have a friend who says she is multi-orgastic. She has as many orgasms as she wants, and she says, "I don't do all that breathing stuff to have an orgasm. I don't know what you're talking about. I just go off, and go off, and go off, and it's like a spiral. I keep going higher and higher. I don't understand why you're writing all this stuff about breathing and everything." I began to question her. What she does, automatically, when she starts the foreplay of sex, is to breathe hard, yelling and making noise (she's very extroverted), and she really puts her whole body into her sexual experience before she starts having intercourse, before penetration. She has, unfortunately, been charged with disturbing the peace and has been asked to move by more than one landlady, but she has no shortage of pleasure in her life. If you are like her, you do not need this book, just a good lawyer!

Finally, the work in this book is an awareness training exercise. By beginning to experience (not think about) how you move, breathe and feel during intercourse, you will get to know yourself better and will open up the

possibility of moving away from patterns which have previously blocked your pleasure. Even if you decide not to incorporate these exercises into your orgasmic pattern or your sex life, by reading this book you will have thought about what your present pattern is, what you feel like in intercourse, where and when you are tense or tired and whether you are really willing to let yourself enjoy yourself. By doing this, you will have made a big step toward loving yourself a little more. You will have gotten in touch with where you are now, and you will have seen that perhaps there is a choice for you. Follow your feelings and see where you go.



# How to Work

Some of the exercises in the book are to be done alone; others are done with a partner. Since these two kinds of exercises are somewhat different, I have put them into separate sections of the book. You will be working alone for a week or more before you begin work with your partner. It is a good idea to have your partner begin his or her solitary work at the same time you do. That way both of you will be at about the same place when you begin your work together. However, don't work alone together, or in any other situation in which you'll have to be aware of another person. Instead, try to get your head into a place where you can have a good time with yourself alone — doing something for yourself, spending time on yourself, not wanting to accomplish anything, not trying to learn anything, just allowing yourself to "be."

Such an attitude may be a luxury to you; you may not be in the habit of being good to yourself. It's a fine habit to cultivate, though it may take time before you can really relax into it. But start now. Pleasing yourself is an absolute must for better sex . . . be greedy!

When you try to push for something, when you set yourself a goal, or try to solve a problem in this kind of work, that's when you're bound to be defeated. Success in the pleasure of sex requires that you allow yourself to enjoy- Just try to let yourself go into these exercises. They are for your whole body, not your head.

Once you get into the solitary exercises you may begin to feel some changes in your body patterns or movement. Perhaps the changes will be slight at first, but they'll be enough for you to get the feel of what this approach is all about. Perhaps you'll pay more attention to your sexual experience, feel less tense; perhaps you'll breathe more easily; perhaps you'll be more aware of your own feelings. You may notice an increase in your frequency of urination. What's happening is that you're opening your pelvis, you're paying attention to the sphincters that hold the bladder, and you can tell when they're tight. As you relax them you feel as if you have to urinate more often, so you may have to interrupt your exercises. Don't worry about it. An increase in flatulence is also a sign of loosening your internal structures. A lot of the controls that we normally keep on our bodies and which makes us adults, as opposed to children, begin to let go. This does not mean that you can't get control of them again. It merely means that you're beginning to feel them again, just as you will begin to feel sexual experiences more . . . instead of turning them off.

Once you begin to feel these changes, you'll be ready to begin work with a partner.

The first thing to decide is who to work with. It may surprise you that I suggest *not* working with your mate or usual sex partner. But you should consider this. The change can add something to the learning process and can lead you to avoid some of your set patterns and blaming games. Also, when you return to your mate for intercourse, you will have less chance of treating that loving, caring, exciting situation as an exercise. I am not trying in any way to take you from your normal sexual partner. This book is intended to add to your pleasure, not separate you from your loved one. But I have found that when two people are used to each other, they tend to bring old patterns of response into new situations; this can inhibit the new patterns of movement you are trying to develop.

Whether you work with your mate or not, it is very important that you work with someone with whom you feel quite comfortable. Unless you are at

ease with your partner, unless you feel absolutely no *demand* or expectation for help, you will not be able to let go into your own excitement and enjoyment. You may end up pleasing or performing or waiting for someone else to prove something for you.

It will not be necessary to be completely nude with your partner, and you will not have any genital contact during the exercises. The illustrations in this book are drawn in the nude so the body movements can be shown more clearly. These considerations might make it easier for you to work with someone other than your mate.

Don't overlook the possibility of working with someone of the same sex; it may be easier to find someone of your own sex with whom you would feel comfortable working and who would share your interest in doing these exercises.

Going a little further into the question of choosing your partner, I suggest you pay attention to your feelings about the person. Is he or she attractive to you? Someone who really repels you won't do. Look for someone you feel good being with and can accept just as he or she is, without feeling you want to change him or that he wants to change you. Also, keep in mind the problem of complications. Don't pick someone who will complicate your life. For instance, a married man who picks his secretary to work with could be asking for trouble. What you want is a warm but *uncharged* situation. Situations carrying emotional loads will not help you follow this book.

Finally, be sure your perspective partner is really as interested in the work as you are and is not exercising just to please you. By the way, it can be a good idea for two couples to work together, but do not work with more people than this, or the group experience will take over; you will lose the sense of your *own* development. These exercises are for *your* awareness training; they are to be done slowly and with a great deal of awareness of what is happening *inside you*. Keep your exercises and your sex life separate, but frequent, and hopefully both will get better!

## Where To Work

Pick a room or a space that you like . . . when working with a partner, that you *both* like. It should be somewhere you will not be disturbed, either by an intruder or by too much noise. The temperature in your space should be "body warm" so you can slip out of your clothes without goosebumps, and so you can move without sweating.

Let's assume you have picked out your space and are now standing in it. Lie down on your back for a moment. What do you hear? Music, traffic or conversations will keep you from clearly hearing *yourself*. Also, external sounds like music will interfere with the development of your internal rhythms. Try for a time of day in your space where background noise is at a minimum.

The floor is usually the best place to work, though a bed will do if it is a very large one. if you use a bed, make sure you cannot feel like you're going over the edge. Perhaps you can make a double bed do for exercising alone. I really feel that any bed smaller than king size will not do for you and your partner together. In fact, I predict you will end up working on the floor anyway. It allows more room for movement, and more stability for the grounding exercises. Another argument in favor of working on the floor: it will help to keep the exercises separate from your sex life (assuming you do that mostly in bed).

If the floor in your space isn't carpeted, you will want padding - enough to make a comfortable but firm support beneath you. Maybe a sleeping bag will do, or a blanket or two.

For persons working outdoors: on a beautiful, moderate day nothing could be better! But have an indoor retreat available for cold or rainy days so your routine won't suffer. And police the area for ant hills and beehives before you start!

What about waterbeds? No good. Exercising on them is definitely out. The reason is that when you push down on the waterbed, it pushes right back on you and a motion of waves is set up all around you. Just as with music or noise, this motion will interfere with your ability to hear yourself during the exercise, and all will be lost. The same is true of an air mattress. Find something solid.

The information you need to increase your sexual pleasure must come from *inside* you. You can't get it from a partner; you can't get it from this book. You were born with it. Find a work space without distractions and tune in your own inner music.

## About Time

What's a good time of day to begin exercising? Basically, any time that fits you and includes the following considerations. First, you should feel rested as you start the exercises. That makes first thing in the morning or just after a nap ideal. These exercises are designed to let you open up to yourself; relaxing your muscles, regularizing your breathing and listening to what's going on inside *you* is what it's all about. A tired body naturally closes up; this is the body's normal defense reaction. When you are tired and your body has begun to close but you push on it to work, it will only want to close more. Working at such times will be frustrating and accomplish little. The basic thought for working alone is: *I want to be good to myself*. Get rested before you begin.

I said earlier that you want to work in a space which will bring you minimal external stimuli. This thought applies to internal but *extraneous* stimuli as well, such as alcohol, tobacco or grass. Do not indulge in stimulants or depressants before exercising; they will just take you away from yourself and your efforts will be wasted. The best time to do this work is when you are calm and *clear*.

If you have a heavy appointment to rush off to in an hour, it's not a good time to start exercising. Make a niche of time and space around yourself, luxuriate in it - treat yourself.

It's best to work consistently for several weeks. Follow your feelings, of course, but allow from the start a way to work at least once a day for two weeks, three weeks, or however long until you feel you have it. Once you get started, you'll understand what "until you feel you have it" means. Realize that every person is unique; each takes his own right amount of time. Some people will need only one series of breathing exercises and they've got it. Others will be slower getting their rhythm together. What you will be working for is getting a sense of your own natural rhythm. That will take you as long as it takes you. If seven or eight sessions leaves you uncertain where you are, compare notes with your future partner (the person you will be working with on the together exercises, who is now also working alone.) The more relaxed you are and the more frequently you practice, the sooner you should be ready for working with a partner.

All the exercises you will be doing go in a sequence, working alone or with a partner. We always start at the head, go to the eyes, down to the jaw and the mouth, then we go to the neck, the upper chest . . . then synchronizing the breathing (chest-abdominal breathing), then to the pelvis, then bringing the energy down into the legs and grounding it, letting you get the feel of energy in your feet . . . then back up to work with the synchronizing of all these movements together.



## Where Your Head Is

As you begin working alone, keep these things in mind: There is really nothing to accomplish; there is no goal. This work is a lot easier than it seems. Don't push yourself; you can't get in touch by pushing. Pushing is after all how you have probably gone about sex all these years. Relax. All you can do is get in touch with the feelings and rhythm you were born with. This is gentle work. Be kind to yourself.

This is a play experience for you. You have nothing to lose or accomplish. No one can see you; this is a secret for you alone. Whatever you do in your space working on these exercises is for your pleasure. Enjoy yourself.

## Where My Head Is

Frequently, in describing the exercises, I found myself saying "he or she this" or "have him or her do that" or otherwise using the masculine and the feminine pronoun forms. It became impossibly clumsy to keep repeating both pronoun forms, one after the other, alternating which came first. On the other hand, since the book is not exclusively for either sex alone, I felt I couldn't use just *she* or just *he* alone.

The solution I chose is to mostly use *he* in the book when I mean whichever gender fits your situation, if you, the reader, are working with a woman, in your mind substitute *she* everywhere I say *he*, etc. And bear with me.

We need a new pronoun form in the language, but that's an undertaking too big for me!

# Breathing and Movement

Breathing is the most basic function of your body. Without it all other systems of the body fail. It is the first internal self-supporting activity your body performs when you enter the world. However, you probably take this important activity entirely for granted. *This book assumes you have never thought about breathing and sex together,* and have never realized the central role the breath plays in your sex life.

To a certain extent you easily have control of your breath. The relationship between it and other functions and activities of your body is quite complex. I want to talk here only about breathing, movement and emotion, and what they have to do with sex.

Breathing is directly related to emotion. *Any emotional response you have will immediately change your breathing pattern.* Conversely, by consciously changing your breathing, you can alter your emotions and feelings. Many relaxation techniques (and yoga exercises) are based on this principle.

Excitement, the opposite of relaxation, is also achieved by altering the breathing pattern. This is what my exercises are designed to do. One result of doing the exercises is that you will have more energy or "charge" available to you during intercourse. This increased charge will result in a more intense orgasm.



Body movements are also closely associated with emotions. *It is possible to alter your feelings by changing the way you move.* For example, if you dance, you may begin to feel happy. When you feel depressed and down, your shoulders slope and slouch. It is almost impossible to be depressed and stand with your shoulders back and your chest out.

So both movement and breathing are directly related to emotions. That is, *the way you breathe and the way you move both affect the way you feel, and vice versa.* This principle will obviously apply to your sexual feelings and how you express them. When you study the mechanics of an orgasm, you see that *proper breathing and movement* will lead you to an emotional high and set up the conditions necessary to trigger your orgasmic reflex. The exercises in this book will guide you into this proper breathing and movement, which you will experience as an undulating wave that flows up and down your body. They will increase your excitement, spreading it over your entire torso, arms and legs. Working with another person, you will learn how to maintain this rhythm and charge in their presence.



One assumes that Natural Man or Woman, completely relaxed and centered always in the present (an entity I've yet to meet), would have no energy blocks and no trouble building his or her charge to a total orgasm. One further assumes that you or I will have to learn how to pay attention to where we block energy in our bodies, where we hold on emotionally, where we store tension, and what patterns we have developed in both breathing and movement which disrupt and frustrate our natural responses, preventing us from reaching our orgasmic potential.

In this book I use the term *excitement* to cover the heightened energy mobilization that occurs in your body when there's a strong concern or a strong "contact," an aggressive feeling, anticipation, joy, etc. With growing excitement there's *always* an increase of the metabolic process (oxidizing stored nutrients in the body) *so you need more air.*

Since breathing is the most sensitive measure of any emotional experience, it is important that you respond to your increased excitement by increasing the rate and amplitude of your breathing. But instead, many people attempt to *control* their excitement, thereby interfering with their breathing, by keeping themselves "calm, cool and collected." The reason people tend to hold their breath is that *breathing deeply and fully amplifies their feelings*, and these feelings, which are often uncomfortable, are brought forcibly to their attention. Unfortunately, restricting the breath to repress *uncomfortable* feelings leads to the restriction of *pleasurable* feelings as well.

The subjective experience of a breathing difficulty caused by a person's attempt to control his or her excitement is one description of *anxiety*. It is the experience of wanting to get air into lungs which are immobilized by muscular constrictions of the chest and diaphragm. The word "anxiety" comes from *angusta* — narrowness — which describes the condition of the involuntarily-constricted chest.

It is apparent, through observation of other members of the animal kingdom, that any organism which is suddenly frightened will halt its movements and its breathing, and *freeze*. Think of the startled reflex of a rabbit or deer that has been surprised along a road. We humans also use this primitive life-preserving instinct whenever our sudden, full attention is needed. At such times the very sounds and muscular movements that go with breathing are a source of distraction, so we try to get rid of them, either by breathing shallowly or by holding our breath. One may extend this *emergency* behavior indefinitely - or shift it to control other forms of excitement, for example, sexual excitement.

*Whenever you try to "control" yourself, you automatically restrict your body movement.* You hold yourself rigid in order to prevent even minute movements, and this rigidity prevents you from feeling your feelings as well, because *movement is feeling*.

Earlier I suggested you try an exercise for rotating your pelvis in a circular motion. When most people do this movement they hold their breath.

During sexual excitement the breath is affected the same way; it frequently gets shut down just when more air is needed.

Movement is a natural part of being alive. The more alive you are, the more spontaneous your movements, and your body can naturally express your feelings. In the absence of movement there is *no* feeling. You lose your ability to feel in a limb which is immobilized, and you must move it again to regain the feeling. Since the depth of your breathing affects the intensity of your feeling, suppressed feeling can be revived through breathing. Death is *no* movement, *no* breathing, *no* feeling. *To be wholly alive is to breathe deeply, feel deeply and move freely.*

It is possible to complete an action - walking across the floor, for instance — with little or no effort, smoothly, almost like gliding. A trained dancer or a Zen monk often gives this appearance; each movement is coordinated and no motion is wasted. There is a joy in observing this kind of movement — and an inner joy in being able to move that way. It is also possible to cross the same space and, by using a lot of unnecessary muscles and expressing great effort, make the journey very difficult. When you observe this type of movement in someone, you no doubt feel their strain.

In making love there can be a smooth and flowing movement reaching a crescendo of excitement, then gradually decreasing to stillness and complete satisfaction. Or, you can hold on from the very beginning, not only by failing to breathe properly, but also with exaggerated facial expressions, tensions in the back and neck, hanging on to your partner or the bed with hands, legs and feet, or onto yourself in the abdomen, buttocks or anus. This excess effort interferes with total orgasmic release. Simply put, *any restriction of your breathing or your movements during love-making will rob you of sexual pleasure.*



The type of breathing that I want to encourage you to try in these exercises is called *diaphragmatic breathing*. With this type of breathing you get a maximum amount of air with a minimum amount of effort, using both your chest and your abdomen. The diaphragm is pulled down, the chest is expanded and the belly is pushed out, putting the greatest possible volume of air into the lungs.

For some people the problem is not a lack of air intake, but a failure to allow all the air to be exhaled again, or to allow the chest to relax enough so that the air can be completely expelled. Breathing out is very much like "letting go." It is a passive procedure *allowed* by releasing the muscles in the chest and abdomen, if that musculature is not released fully, but is held in tension, some air is retained in the lungs and subsequent inhalation is restricted. Breathing is not just inhaling, it is a full cycle of inhaling *and* exhaling.

Each person has his or her own characteristic way of breathing and holding the breath. One way of breathing is in uneven spurts? as if bumping down a staircase, or along a rough road. This type of breathing is initiated in the ego and requires a deliberate effort to maintain. As one become more relaxed and "out of mind," his breathing smoothes out.

*In proper development, the breath follows a definite smooth rhythm, unless hampered by the position of the body. That is, you always breathe deeply and fully in spite of any work effort you expend.*

In a healthy body, rhythmical pelvic movement is an integral part of breathing. Therefore, you will find that my exercises emphasize helping you learn how to coordinate your pelvic movement and your breathing together. The rhythm of sex requires *an exhalation with every forward swing of the pelvis*. If you inhale during forward movement, your diaphragm contracts and prevents the "letting go" in the abdomen necessary for orgasmic release. Further, if you hold your pelvis rigidly, proper breathing can't take place, because the pelvis participates in every breath cycle. In the exercises for *pelvic rocking*, you will practice this principle.

To check out your own breathing pattern, you must first figure out how you stop yourself from making a complete or full exhalation; that is, how you use muscle contractions to inhibit a full exhalation. In the exercises, I call this *training the breathing pattern*. The work is slow, and a great deal of concentration is required to pay attention to how you're moving and how you're breathing. You will find that you progress in steps or levels; you'll periodically reach a plateau where nothing seems to be happening, when all of a sudden you will break through and move on from there. *Your problem will lie in trying to go too fast*, and in going beyond your body's level of tolerance for the increased oxygenation and increased feelings that come with "letting go" and with deeper breathing. Therefore, while at first it may seem as if little is happening to you, you have to allow time for your body to overcome its old patterns.

As you work through the exercises, you may find that each new one brings a new flood of emotions, which interrupts your newly established smooth-breathing and moving pattern. *This is what you should look for and pay attention to*. What is happening is that your body is "letting go" of an old pattern of tension. The emotion you feel is energy released as the pattern is broken. You will want to stay with the emotion until it subsides, to allow it to be expressed fully. When a new emotion comes up, stop, go back to a place in the exercise sequence that feels comfortable and move through the sequence again from this safe, comfortable place, watching your breathing pattern closely. Remember, your breathing is your "feeling thermometer," so pay close attention to it.



As you start breathing deeply, you'll probably notice some new body sensations. Invariably you will develop tingling sensations in various parts of your body, usually starting in the hands, feet and face (particularly around the mouth) and very often extending over the whole body. These tingling sensations, if encouraged by excessive breathing, can become intense, and

feelings of numbness can occur. Such sensations are known as "paresthesia" in medicine and are sometimes seen as symptoms of hyperventilation. Hyperventilation occurs when too much carbon dioxide is discharged from the blood, due to a rapidly increased breathing rate. In our work there's more chance that your body will get overcharged with oxygen which it is unable to utilize, and for this reason you may experience some dizziness or numbness to which you are not accustomed.

Whether this phenomenon is hyperventilation or over-oxygenation is irrelevant. It is important that excess breathing be avoided. These exercises require only minimal amounts of oxygenation; *only the slightest amount of sensation or tingling is necessary* to begin and maintain the activation of simulated sexual feelings - any stress on the body through breathing should only be done with a competent therapist present who is familiar with this type of work.

People who are actively working or exercising regularly are not as likely to develop these symptoms. If you do, you will find that the sensations, emerging during the exercises, will usually disappear as soon as your breathing is relaxed and slows down. *This phenomenon is completely under your control.* Don't push yourself; there is no hurry. You are better off if you learn to tolerate the sensation than if you push yourself and create an emotional resistance (i.e. you become afraid) that will be difficult to overcome later.

As you begin to develop the capacity to tolerate higher levels of excitation and oxygenation through proper breathing, the dizziness and the tingling will tend to diminish and disappear, leaving only a "charge" of energy. These feelings of excitation are very similar to the feelings of excitement that go along with an orgasm. Thus you will be allowing yourself to tolerate more excitement - without shutting it off - by concentrating on your breathing.

The final step in the exercises is to allow your newly released energy or charge to be focused into your orgasmic experience. This requires unifying the body's feelings. When you are caught up in sexual excitement, it is possible to

dissipate or waste your energy. My exercises on grounding prevent this energy loss by focusing your excitement in your feet and legs, and their relation to the earth or something solid. It is as though the energy travels down your body, reaches the ground, is captured or collected, then bounces up your legs again, making itself available for your orgasm.

If you are patient with these exercises, they can open your body to your energy flow, and help you develop a higher level of excitation, which will result in increased body pleasure and more life for you. It will be worth your efforts!

# Orgasm

Perhaps no experience known to man can come closer to a peak experience, to a union with the universal or cosmic consciousness, than the orgasm. It is the peak of excitement and its culmination, one of our most pleasant, satisfying, sometimes awe-inspiring, and yet *transitory* natural gifts. Again and again we strive toward orgasm. For some, it is the ultimate experience; for others its value is somewhat less. Some people experience orgasms as sky rockets exploding, others as a small match lit to ward off the darkness of a dismal existence. And there are many people who seem unable to experience an orgasm at all.

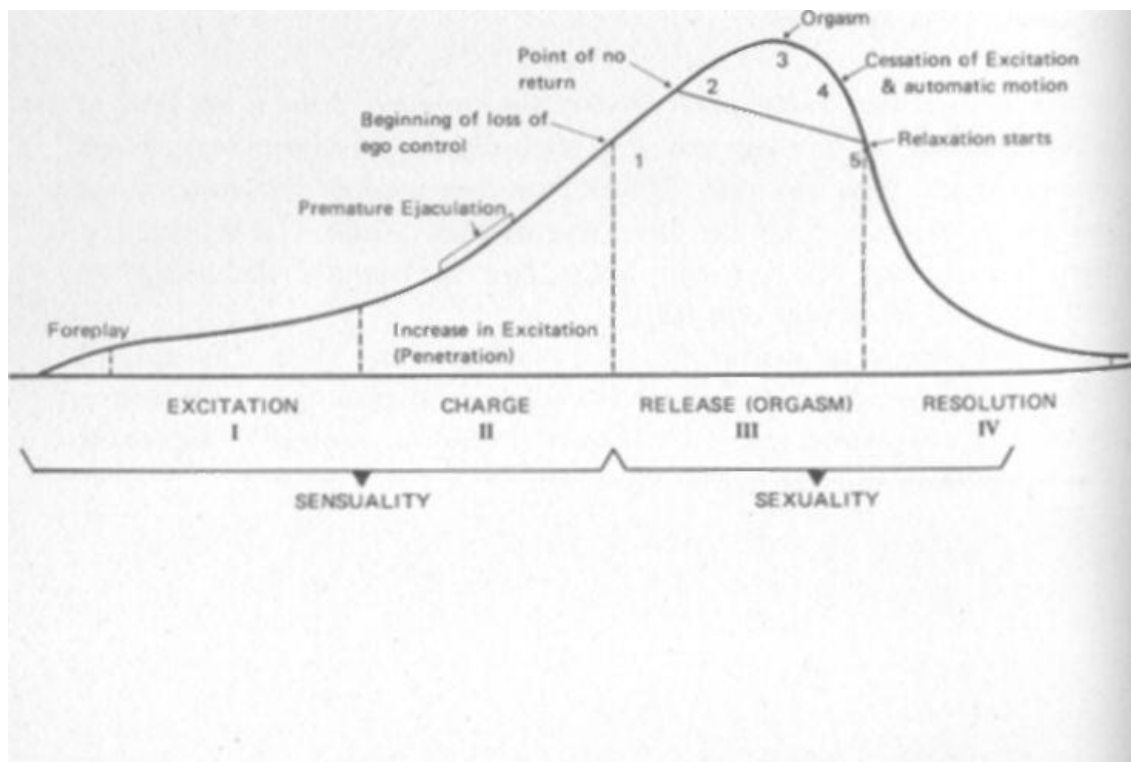
If your experiences aren't in the first category, there is no need to accept this state as "the way you are." Your orgasm *can* be improved through these exercises. There are many (in fact sometimes it seems too many) things that cannot be changed for the better that we have to learn to live with, so if there is something that you *can* change, then for heaven's sake, change it! (Better yet, do it for your *own* sake.)

But what *is* an orgasm? What am I talking about? There is no standard orgasm; each depends on the individual's capacity for pleasure and excitement. Certainly a comparative study is ridiculous. Orgasm is a subjective experience that is impossible to measure and pigeonhole.

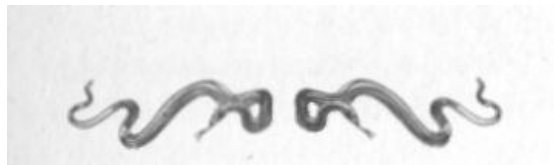


What I could do is describe an orgasm from a number of different viewpoints. We could first talk about the physiology of an orgasm - what takes place on an anatomical, physiological level, if I were to do this I would describe a complicated set of anatomical responses that have long been a favorite subject of literary fiction and fantasy (and some scientific fantasy as well!). To avoid the mass of mis-information available, I refer you for sound scientific information to the studies in this field pioneered by Masters and Johnson in their monumental contribution *Human Sexual Response*. However, I personally have always found this type of reading somewhat dull.

What I prefer to discuss here is the *process* of an orgasm, how it happens, and what stages lead up to it. With this knowledge you can alter the quality of your orgasms. Wilhelm Reich presents an orgasm theory which I have interpreted in the following diagram.



The orgasm can be divided into four significant parts, although, in reality, they all flow together. The four parts are marked by Roman numerals on the diagram and are divided in the following manner: I. *excitation*. II. continuation of the excitation, which is also the buildup of a *charge* (some people use the term plateau here). III. *release* and discharge of the buildup (the orgasmic reflex). IV. *resolution* (recovery phase).

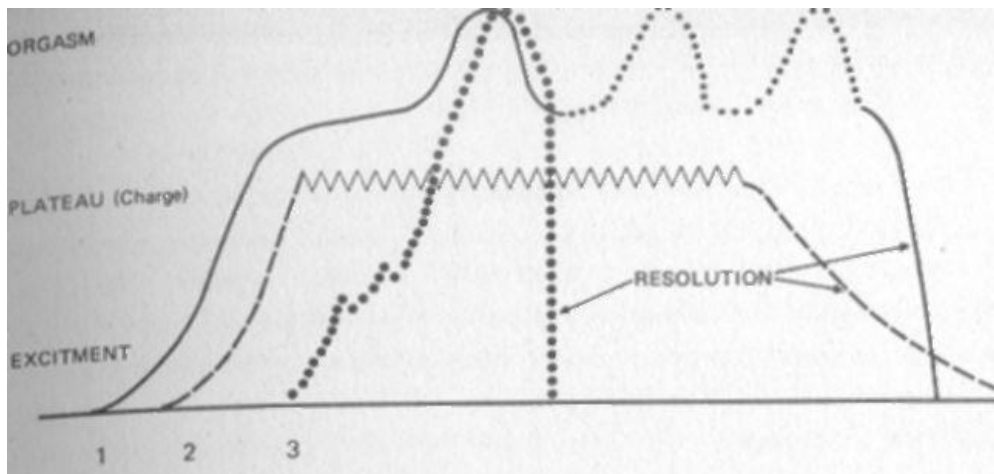


Phase I includes any form of excitation, be it looking, talking, thinking . . . anything that builds excitement is a form of foreplay. The part of the curve labeled *foreplay* is when actual touching, kissing, etc. begins. Then as excitement builds there is a sudden increase of energy that starts the curve up towards an orgasm. This may or may not be the point of penetration, but in any case it is that point where the possibility of building to an orgasm is more likely. Thus there begins the building and storage of energy (excitement). This is the charge stage. From the beginning, your movements have been directed from the head (under control of the ego). These movements can be slow, gentle and relaxed, and they can be interrupted to allow for all kinds of pleasurable things to take place, such as positioning, periods of rest, any sort of thing that feels right. If there is an interruption, it usually doesn't interfere with the course of excitation.

Now at point "1" the loss of this ego control begins. At "2," the point of no return, the tempo of your sexual movement increases, as do your compulsive body movements. At this point, voluntary control of the course of excitation is no longer possible. Body excitation becomes more and more concentrated in the genitals, and a kind of melting sensation sets in. This excitation starts the first involuntary contractions of the total musculature of the genitals and the pelvic floor. These contractions occur in waves, and the crest of the waves occur with complete forward movement of the pelvis at exhalation. In the woman, there occurs a contraction of the smooth musculature of the vagina; the more intense the orgasm, the more noticeable are the contractions. In the man, these are the contractions which start ejaculation. With each thrust the pelvis is pulled forward and upward. All the flexors (muscles) of the abdomen contract powerfully; at the same time the sacral (low back) region is completely relaxed. Some people fail to let go in their lower back region during intercourse and they experience backaches afterward. In essence they have been working against themselves. Low backaches have been attributed to "too much sex activity," when in actuality it is *not* too much sex but merely too much *holding on* that is the cause.

From the point of no return "2" until the cessation of involuntary movements "4" there is a period of heightened pleasure referred to as the orgasmic peak. At "4" the excitation begins to subside and awareness and control start to come back into the body. Involuntary movement persists for a while to "5," and then relaxation takes over. Phase IV. is the recovery or resolution period, a time when further stimulation to orgasm is not possible. For women this can be a period of time ranging from a matter of seconds to an hour or more; for men the recovery time is longer. Usually a man must wait for from 5 minutes to an hour or more before his orgasmic cycle can be repeated.

This diagram closely typifies the male sexual response, but for women there is a possible wider variation in response. Here, in more detail, are some typical female patterns, as taken from Masters and Johnson.



1. A typical rise in excitement until plateau, then orgasmic release. If the excitement is high enough and sustained, the plateau or charge state is not diminished and a little stimulation (this can be inner excitement also) will allow a multiple experience of orgasm. (Building this excitement from the inside is what my exercises are all about.)

2. In this type cycle (experienced all too frequently) the woman arrives at the plateau phase yet is unable to achieve an orgasm. When this happens there is usually a longer period of resolution, leaving most women quite frustrated.

3. Some women quickly pass through the excitement period and the plateau to an orgasm. Their resolution time is very rapid (they may even fall asleep or pass out from the rapid release of tension).

To summarize, then, the body starts off as a "thinking" entity, getting as much pleasure as it can from what the head, or ego, decides will be pleasurable. As the movements in intercourse or stimulation continue, and as the orgasmic reflex takes over, movements begin in the pelvis and you get "out of control" (out of rational control). Gradually the movement direction shifts so that the forward thrust of the pelvis is made more and more from the ground or feet, as will be demonstrated in my movement exercises later. There comes a point of no return, after which the movement flows from the pelvis up to the head. Then follows a corresponding letting-go of the ego, when one

completely flows with the melting quality of the orgasmic reflex. For many people, a problem arises when, as the reflex action is ready to take over, a number of fears suddenly surface.

One of the fears you may experience in intercourse, as well as in other situations, is that, if you let go of your mind, you will "lose your mind" - go crazy. People who live entirely in their heads, thinking types, run the risk of getting stuck in their thinking process as an orgasm approaches, and turn off their sexual energies. Energy must flow freely in the body, because orgasm is a reflex reaction. It is as difficult to think yourself into a sneeze as it is to think yourself into an orgasm!

The fear of falling is another primary anxiety that can be triggered as an orgasm approaches. When you let your ego, or mind function shift, you do get a sense of falling. This can be very frightening. There also arises occasionally the fear of death. The association of death and orgasm is a common phenomenon. Reich saw the striving for non-existence, for Nirvana, for death, as identical with the striving for orgasmic release. This led him to believe that the orgasm is the most important manifestation of life. Reich cited two kinds of attitudes toward death and dying: either as an idea of severe injury or destruction of the psychophysical organism (in this case accompanied by severe anxiety and grouped around genital castration) or in the form of bodily dissolution, melting away, which is similar to full orgasmic gratification and pleasure.

Freud first proposed the idea that pleasure results from the release of body tension. He related the degree of one's pleasure to the amount of tension discharged. And he was right. The greater your charge, the more rapid your release and the greater your pleasure.

My movement exercises are designed to duplicate the movement of the orgasmic reflex. Some people cannot produce even the voluntary oscillations of the pelvis when requested to do so, much less pay attention to breathing and movement all at once. People who cannot reproduce these oscillations cannot experience the sexual excitation which increases the height of their charge, or tension to orgasm.

You will work through my exercises in a sequence which allows your body to become accustomed to charge, excitation, and their accompanying feelings and to spread that charge *throughout your whole body*, not just localize it in the genital area. When this is done your discharge (orgasm) is a total body experience or *total orgasm*, as opposed to that which is localized in the genital area alone. When this excitation is not spread throughout the whole body what often happens is that, for a man the excitation becomes so localized in the genitals that he may have what is commonly called "premature" ejaculation. When I say premature, I mean an orgasm that is premature for *him*; it might be long enough to satisfy his partner, but the ejaculation and discharge are not enough to release his tension buildup, and therefore he is unfulfilled.

Some men, in order to maintain an erection longer during actual intercourse, must turn their attention off, think of their grandmothers or of vegetable gardens, or else they will reach a climax too soon. By dissipating the energy throughout his body, a man can last longer and at the same time enjoy all the stimulation and excitement that comes with his charge phase.

For a woman, the sequence may be similar. She may experience an orgasm, but it is only a small buildup and discharge. A woman is capable of having multiple orgasms, but it is essential that she maintain her energy for buildup between them. When her orgasmic tension is small, her orgasm is similarly small, and many times her tension remains, preventing another buildup to another disappointing discharge. It is possible to emphasize these differences between male and female, but I feel, as Masters and Johnson do, that the similarities rather than the differences are frequently more significant in comparing men and women's sexual responses.

Stan Keleman, a Bioenergetic therapist, has observed that our culture provides us with a high level of sexual stimulation but with little orgasmic expression. Women are taught to tease, and men are taught to live from what he describes as an "end of the penis" attitude ... the *stud* approach. Both of these emphasize external stimulation at the expense of internal growth ...

heightened sparkling excitement that ignores the depths of the person's feelings and his inner movements and pulsations. The deeper orgasmic states originate from the inside out. It is easy enough to go along with these external stimuli but when the feelings start to come from within, many people will hold back and shut off these inner pulsations, feeling overwhelmed and afraid. For this reason, the exercises in this book are designed to emphasize the *development* as well as the toleration of *inner* excitation.

It is easy to overestimate the importance of examining the sexual act in terms of a diagram or a curve. Diagrams will lead to comparisons, and this is not a book aimed at comparing you with anyone else, nor comparing your sexual life with your partner's. It is aimed merely at helping you increase your own enjoyment of your own sexual feelings, helping you have better, more pleasurable orgasms and a fuller sexual experience.

Perhaps the most difficult step in allowing yourself to have pleasure is the removal of some of the "shoulds, shouldn'ts, musts and can'ts" that all of us have been raised with — in other words, ideas of what is right and what is wrong. These ideas are transferred and inferred, and somehow get put into our sexual lives. I have found in my most liberal and free patients the same problems that exist among those who feel somewhat inhibited. The freer people tell themselves that they "should" be able to sleep with anybody, they "should" enjoy sex with everyone, they "should" be free about their bodies, and they're puzzled about some inner resistance which refuses to go along with their "shoulds." This inner voice is often a voice of sanity that is searching for more meaning in a relationship than just genital coupling can provide.

What my exercises can become then, and what I want to warn you against, is another trap of how you "should" perform in intercourse, where you "should" have an orgasm, how you "should" act. Please do not add this book to your other list of "shoulds". Enjoyment and pleasure will elude you forever if you put a "should" before them.

## Exercising Alone

I would like now to introduce you to some of the experiments and exercises I have developed for working alone with your breathing, movement and energy flow. These exercises are done in sequence; you may have trouble getting through them all in one session. When you've done them all once, you may decide that some are not as useful as others: skip them if you wish. The overall sequence of exercises works from the head down to the feet, then back up. You will develop your own sense of how long to practice each one. It should take about two hours to do every exercise properly in sequence. It is most important that you establish your breathing pattern through the *breathing exercises* and experience some tingling before you go on to the *movement exercises*.

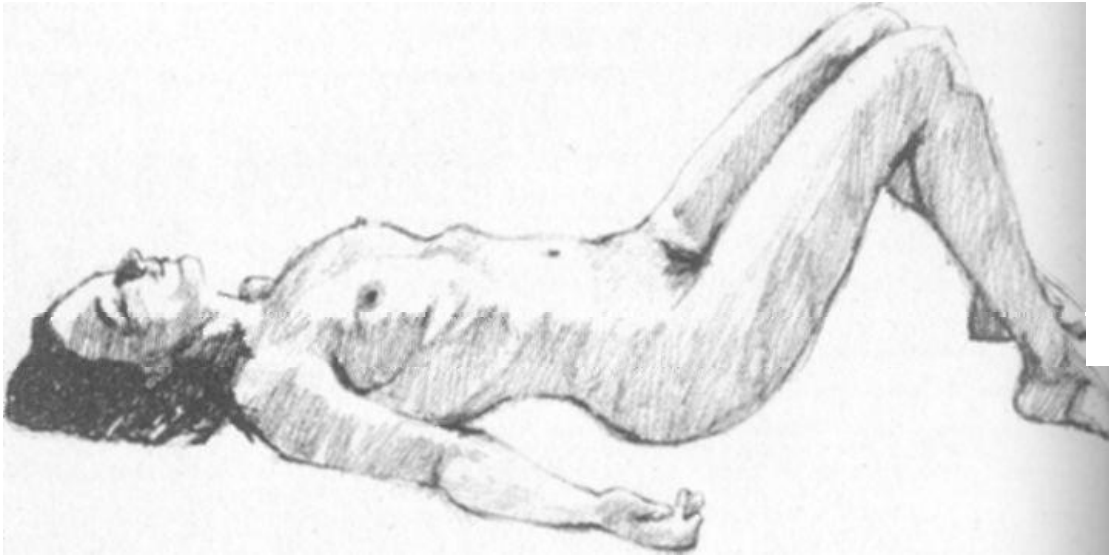
You should do these exercises slowly and with a great deal of attention and awareness. Try to imagine that your awareness is something like a searchlight going over your body, so that when I ask you to be aware of something, you bring your total attention . . . your searchlight . . . to that area.

Experience that area in relationship to the other areas; it becomes an illuminated figure on a dark background.

For more details on getting started, see the chapter called *How To Work*.



First of all, while you are lying on the floor or on a bed, feel the floor (or bed) push up against you, and the weight of your body pushing against the floor. Your knees should be up; feet flat on the floor. Notice what parts of



your body touch the floor. Pay attention to any area that seems to be tense in your body. Tighten that area as much as you can and exaggerate the tension. Now let it go completely. As you do that, exhale. Tense as you inhale, relax as you exhale.

Now bring your attention to your face. Try to feel your facial expression. Pay attention to the tension in the minute musculature of your face. What is the feeling you are expressing with your face? Exaggerate that expression . . . tense it to its utmost. See what it is that your face is expressing. Give the expression a voice as if it could talk. Your face may say; "I am tense" or "This is silly," or "I'm worried" etc. There are an infinite number of expressions that come into your face. Let them come out of you if they want to — then let the expression go. As you do this, exhale thoroughly four or five times. Then begin to breathe softly, being sure that the exhalation is not forced but just a letting go. You can feel the air coming in your throat, in your mouth and in your head. Pay attention to your breathing and to your breath — not to what it does, but to where it comes in and where it goes out

of our body. Allow the air to move into your body through your nose. Exhale and feel the stream of it with your hand.

Pay attention to your chest. Do you keep your chest expanded when no air is coming in? Or your stomach? Do you expand your stomach on inhalation or exhalation? Do you feel the inhalation down in the pit of your stomach? Down to your pelvis? Into your genitals? Can you feel your ribs expand on the sides? In the back? Many people, upon increasing the volume of their chests, hollow out their back at the same time; thus the volume is not really increased. Don't try to change anything in yourself yet - just become aware of what you are doing.

Imagine for a moment, that instead of your breathing the air, the air is breathing you. Imagine that the air is slowly moving into your lungs, and slowly is pulled out again . . . withdrawing and coming out of you. You don't have to do anything at all; the air is doing your breathing for you. Just experience this.

Let's imagine that your breath is flowing into different parts of your body. As you take a breath, the air flows into your nose and mouth. As you let the breath out, it flows down into your pelvis, into your hands and into your belly. Imagine that it goes throughout your body to different parts with each successive breath. Start by having it go into your toes, then into your feet, into both legs, coming up into your pelvis, and into your hands, then throughout the rest of your body, one part at a time. Imagine that the part of your body to which the air is flowing expands a little as the air moves to that area. Finally, as you begin to do this breathing, pay attention to the sequence with which you breathe. Chest first? Abdomen first?



Place one hand on your chest and one hand on your abdomen as you breathe. There should be a rise in the chest and the abdomen, then a collapse, a letting go, of the chest and the abdomen down again. Ideally the chest begins the wave, then the belly rises; at the crest of the wave both chest and abdomen let go for exhalation; don't push, your natural body elasticity will force the air out. The sequence is not of great importance however, as long as both the chest and belly participate fully in your inspiration and expiration. Some people are abdominal breathers; they naturally fill their abdomen first. That's okay too. This movement should flow in a smooth wave so that it goes down your entire body, and with practice it will. Continue this breathing awareness until you feel completely relaxed and are breathing easily.

Now take a deep breath and, *without* expelling the air, hold your breath and make the movements of breathing. Repeat this exercise four or five times.



filling your lungs and making the movements of the chest and abdomen. Stop and rest, and then do the sequence again for five repetitions. This exercise frees your diaphragm and starts the breath flow moving; it also gives you a feel for the exaggerated movements of breathing, and how close to this exaggeration you normally come.

Begin to add some sound to your breathing. As you take a breath in, imagine the air going completely down to the bottom of your pelvis . . . like a huge yawn, in which you fill your whole body with air. When it gets to the bottom let it go, *open your mouth*, letting the air come out of you very much like a sigh . . . a sound of release . . . (huhhh) a completely letting-out, letting-go



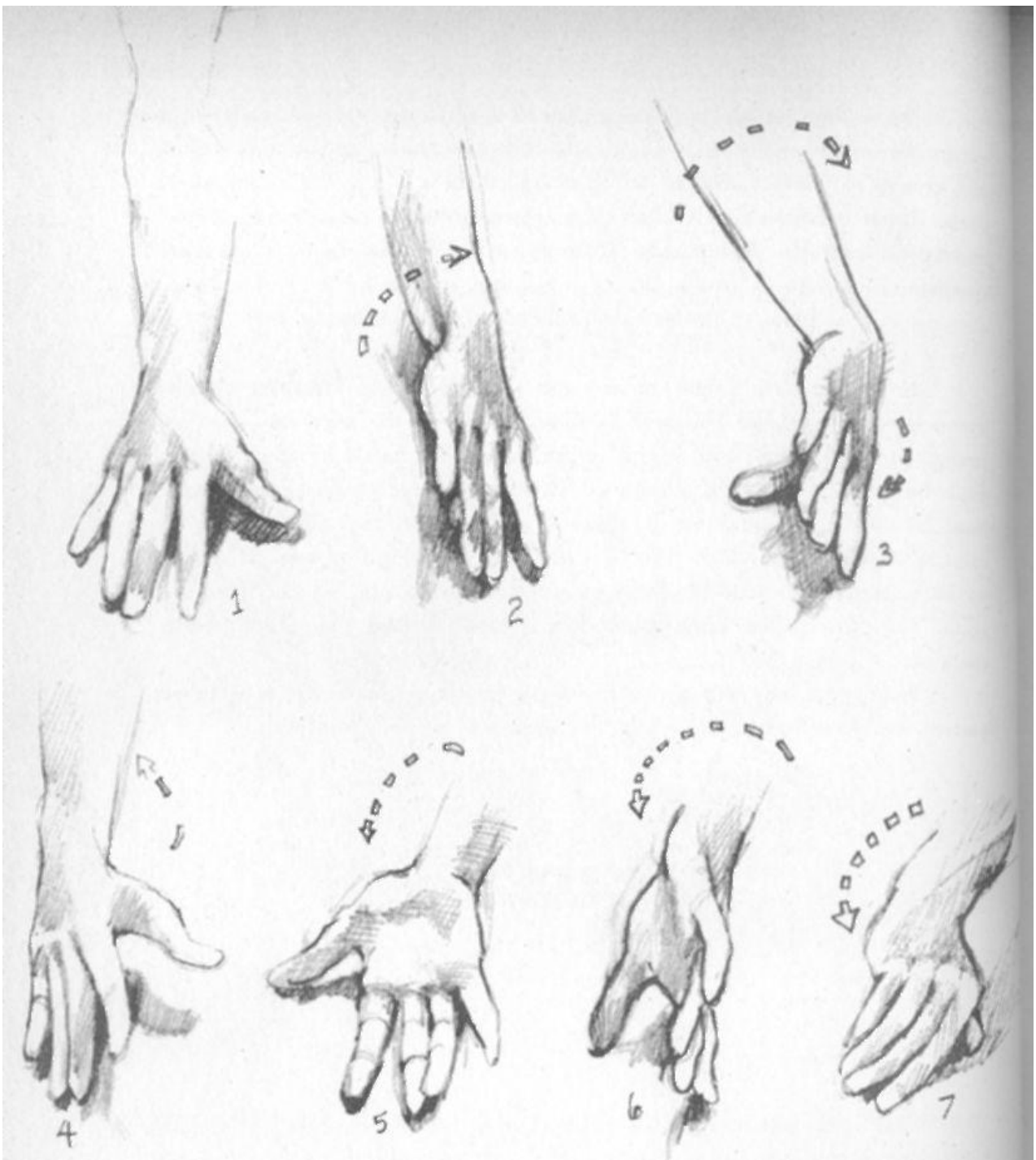
sound. The vibration in the throat relaxes and releases that area. Continue to make the sound. It does not have to be a loud sound, but you should emit a sound each time you breathe *throughout the exercises*. Keep your mouth open.

As children we used to make sounds all the time, but now, as adults, we are controlled and quiet. For many people, the mere thought of the sexual experience will cause a gasp and a shutting-off of sound. There is no rule that excitement is silent! Begin to allow your excitement to emerge through your sounds. Practice making different kinds of sounds. These will enhance your repertoire for sexual communication without words. During intercourse, sounds can be stimulating and exciting to your partner, besides being a means of communication.

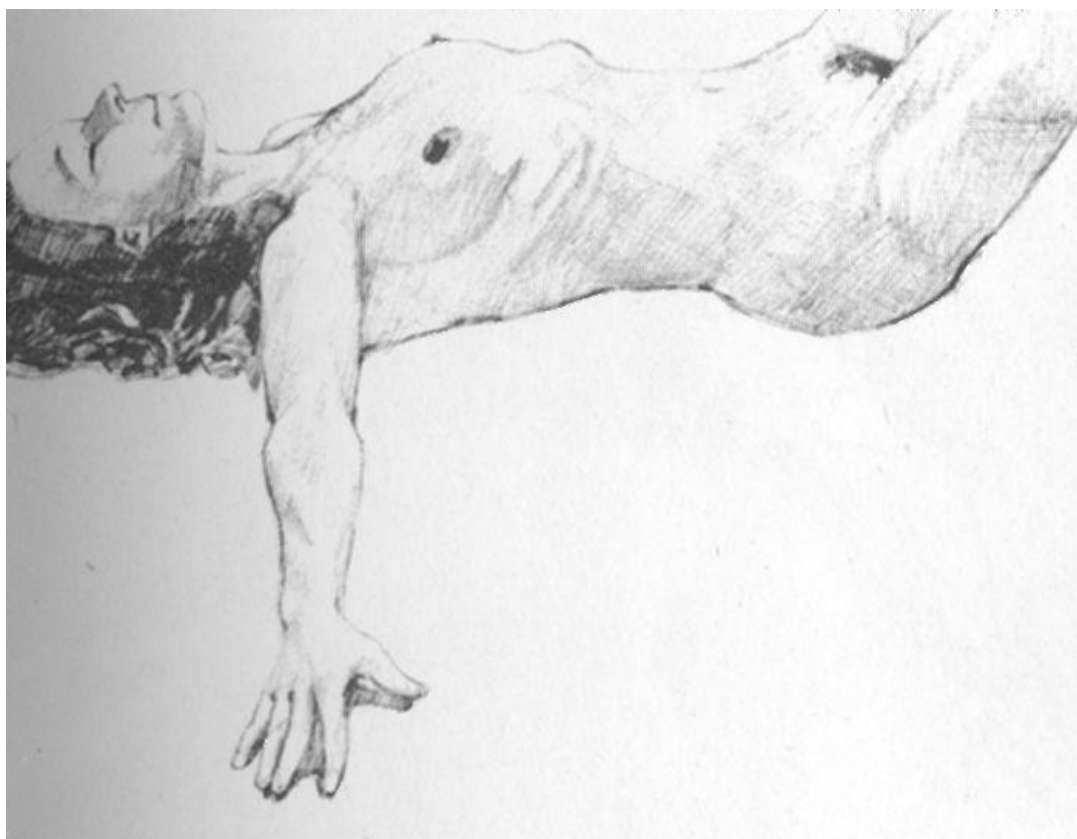
Now you have begun to establish a diaphragmatic breathing rhythm, sounding as you exhale. The next exercise for freeing the neck and chest will strengthen this rhythm, and may begin to cause your hands or other parts of your body to tingle. This pattern of full-torso, noisy breathing and tingling must be kept up through all the exercises that follow. Each time you try to exercise a part of your body that is tense, your breathing may stop. If it does, go back, reestablish your breathing pattern and try to exercise the tense area again. You can — after repeated attempts - break through the tension, freeing the area.

Work your way through each exercise in this manner. Let your breath pattern, not your "progress" through the exercises, be your guidepost.





*Freeing the neck and chest.* This exercise is used to free the upper part of the body, the chest and the neck. It is most easily understood if you study the hand positions, for they indicate the motion of the shoulders. To begin, lie



on the floor with your knees up; place your arms out to your sides, your hands palm down. Now take a breath in and roll your hands and arms up in

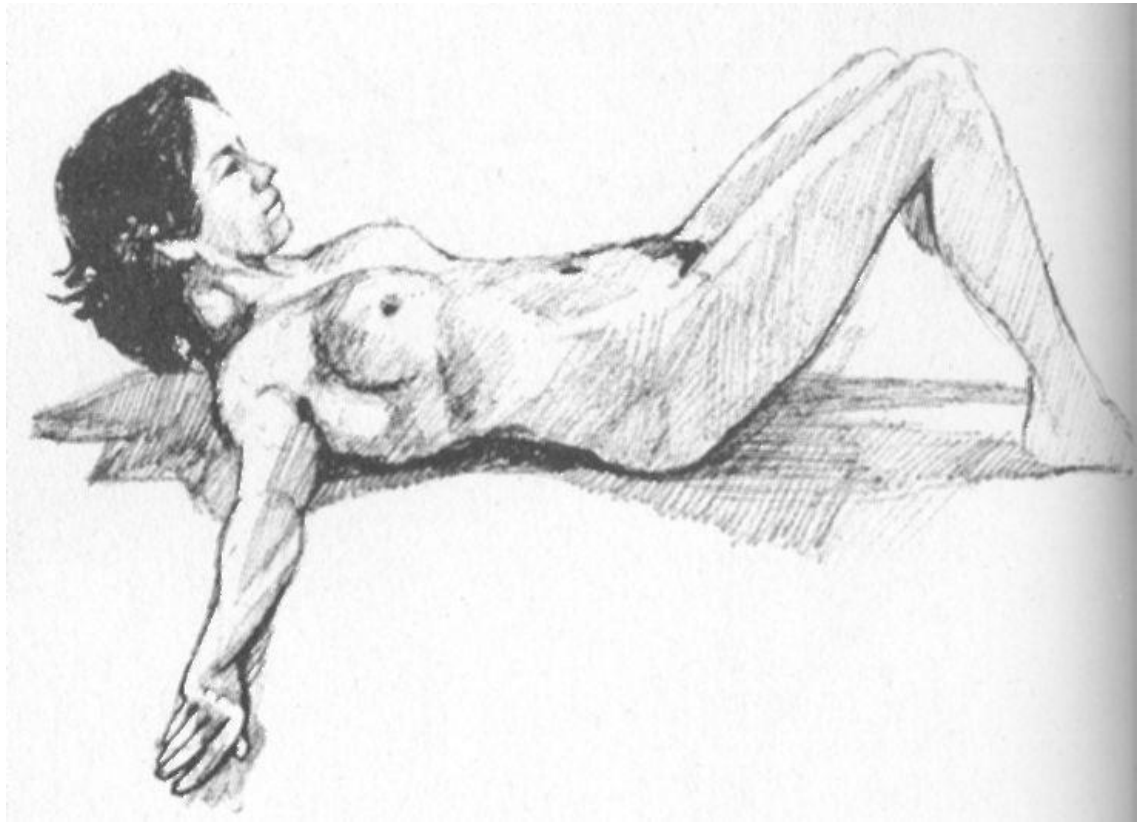




the direction of your head . . . notice your chest will come up, your back will arch and your head will roll back.



Now roll your hands in the opposite direction and let your breath out again. Your whole arm and shoulder, neck and head will follow. Repeat this five times, taking a breath each time your chest rises and letting it out each time your chest is contracted on the forward movement. Next, do the same



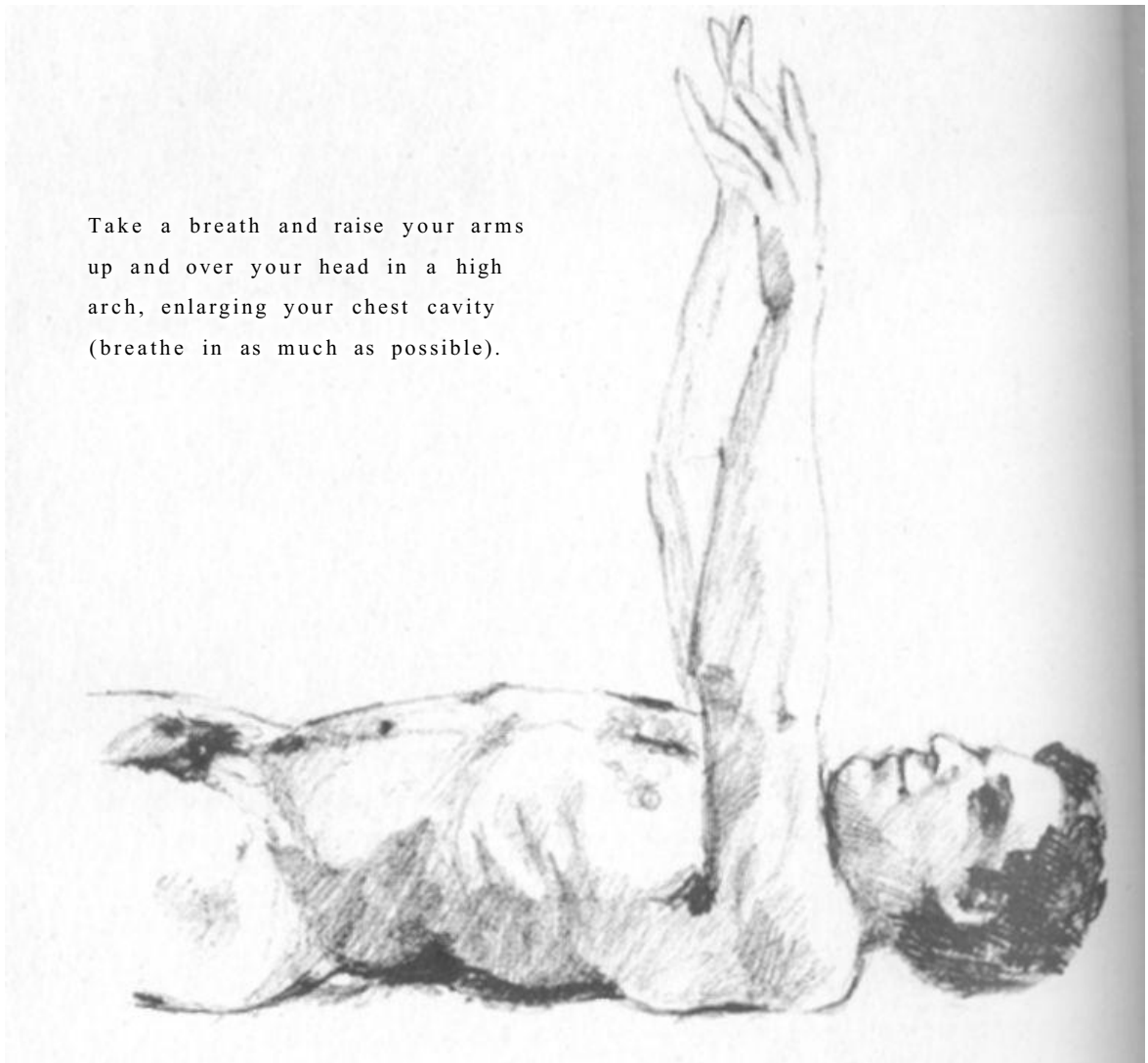
rotation of the hands, arms and shoulders, but this time change the motions of your head and neck. In other words, where your head was rolling back now it , should come forward as you inhale, adding pressure to your chest . . . and



where your head was forward, it should now be back as you exhale. Change only the head and neck motion. Do this five times. Now, return to the original exercise; as you do it note how much more free your movements are.



Here's a less complicated exercise to free the chest and neck.





As you let your breath go, put your arms back down. Do this sequence of raising your arms over your head as you breathe in and lowering them as you breathe out five times. Now reverse the process. As you take a breath in, put your arms down; as you let your breath out, raise your arms in an arch over your head. Put your arms down again, take a breath in. Do this 5 times. Now go back to the original way, this time letting your arms fall (5 times). These exercises are all designed to loosen the chest, and to get you to begin to breathe a little more deeply.

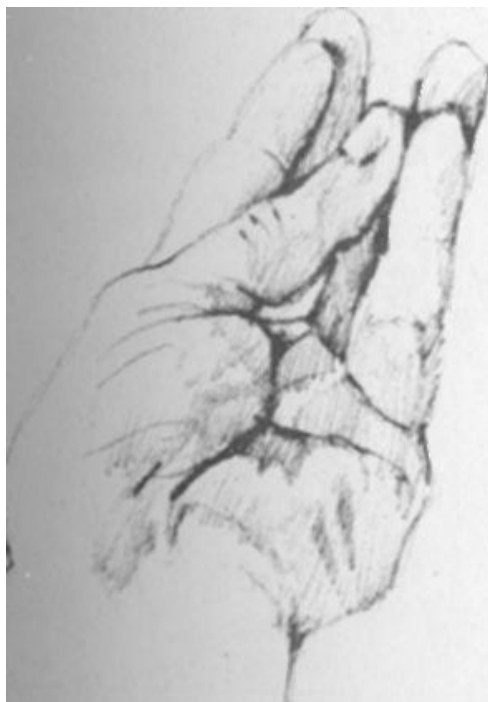
At this point you may begin to feel some tingling in your face and hands, and you may find some feelings (emotions) beginning to emerge. Just



allow these to come up. Do not be alarmed; this is suppose to be happening. If you arc paying attention you'll notice this same tingling present in an orgasm, unless it is shut off by restricted breathing. Keep breathing; you are beginning to learn to tolerate excitement! This feeling of tingling is present in our bodies all the time when we let go and pay attention to it. It merely means you are alive! What you are experiencing is an exaggeration of your natural awareness of being alive.

The feelings you may be experiencing, if they are this close to the surface are not new. You probably have just been holding them under control by limiting your breathing. Let them happen. Begin to pay attention to them as though they were an interesting phenomenon. Let yourself experience what they are, but avoid thinking about them or analyzing them.

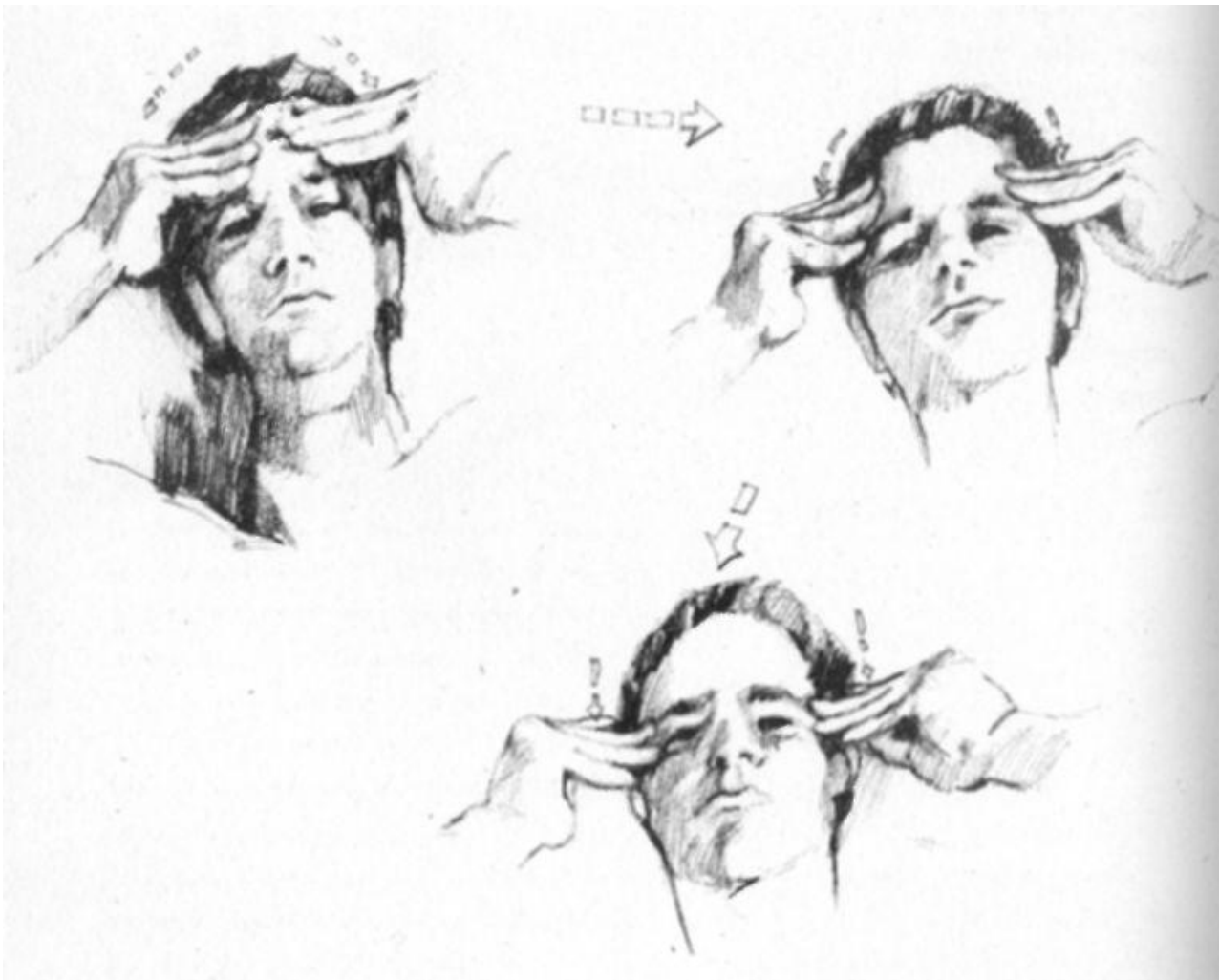
Your hands may also begin to tingle. This will continue, if the tingling in your hands gets so great that your hands begin to contract, you've gone too far. This much breathing is beyond the scope of what we



wish to do. Slow your breathing pace. Holding on to your feelings is often reflected in your hands; the way you hold your hands often can be an indication of your feelings. A closed fist may mean anger or that you are holding something in; many people grasp at the bed and hold on to it as they approach orgasm. Try not to hold on as you exercise; let your hands rest open, palms up in a receptive position.



**Head, face, and neck self-massage.** Begin to massage your forehead by placing your hands on your brow and stroking, massaging from side to side, stroking the brow. Start at the center, stroke outward, carrying your strokes clear around to behind your ear.



Allow your brow to be relaxed and comforted. Let yourself go. Pretend that you're just wiping the emotions from your brow and removing them.

Put your hands behind your head and feel your neck. Feel the tension in the muscles along the ridge at the base of your skull (the occipital ridge - the ridge where your scalp attaches, almost directly in line with the ears). This tension is part of the tension that you hold in your forehead. The scalp is a one-piece facial ligament that attaches both in the front at the forehead and in the back of the neck. The neck has the most muscles, and also the most tension. Therefore, you have to work with the back of the neck as well as the forehead to relieve tension in your scalp and forehead.



One of the things you can do to relieve this tension is to take a small firm ball (a Coke bottle will do, or a milk bottle, but a ball is more comfortable) and place it at the back of your neck. Now let your head relax



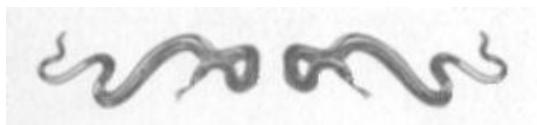
onto the ball; begin to roll your head, feeling for tense areas. You will know what area is tense . . . you will feel a lump or bulge in the back of your head and maybe a feeling of soreness there. Tension in the neck or back of the head can be a source of headache and stiffness. This exercise releases a large amount of that held tension. Allow yourself to completely let it go. Be sure to continue your breathing; sometimes this tension and discomfort is enough to stop your breathing rhythm and make you tighten elsewhere in your body. If so, stop the exercise until you have your breathing and tingling pattern going again, then continue.

The next area of awakening is the area just above the eyes along the eyebrows and in between the eyes. Start by placing your thumbs just along the

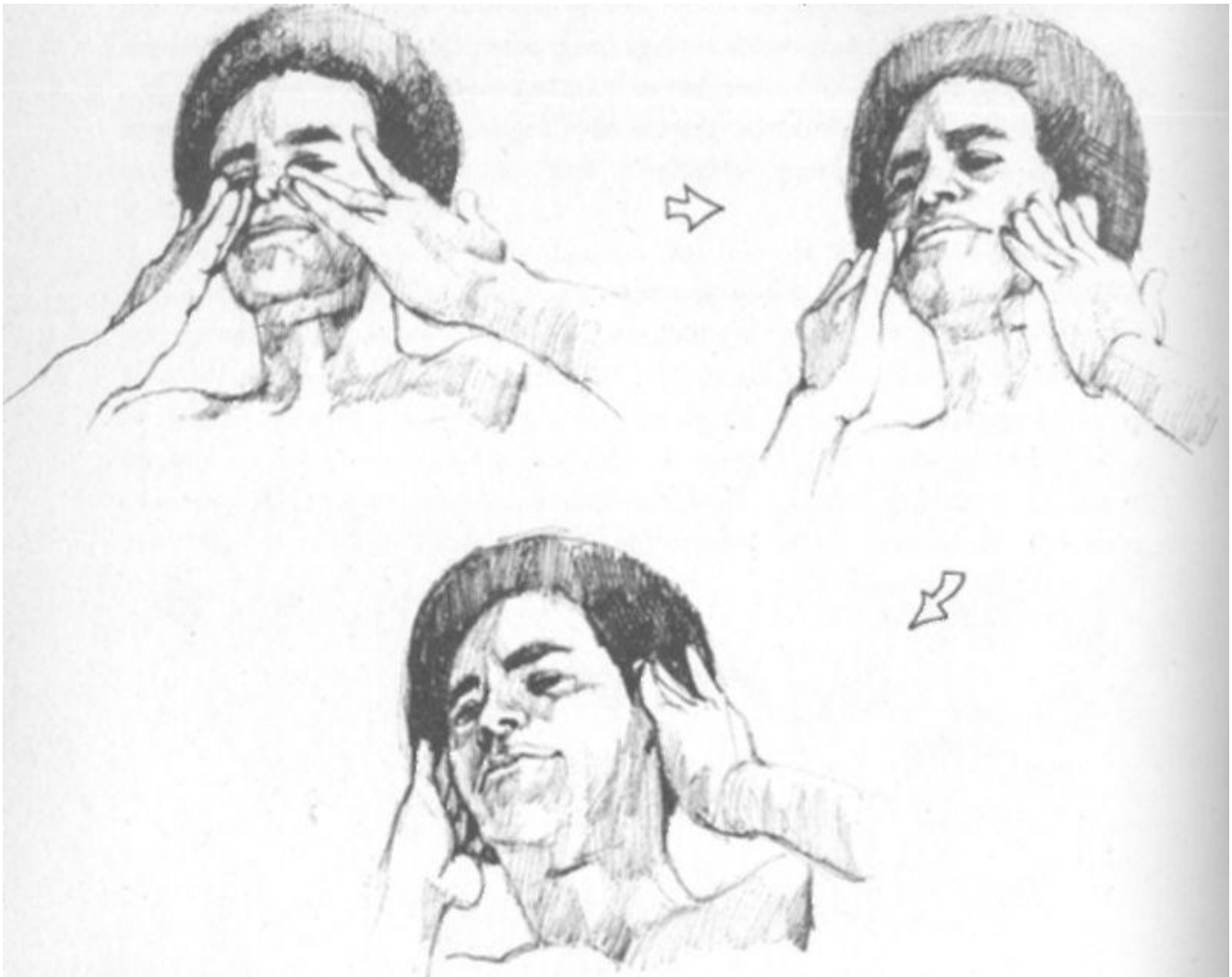


ridge of the eyebrows, especially between the eyes. Massage this area with a stroking motion. Carry the stroke around to the temples. Do this at least 10 times; keep your breathing going, one stroke with each breath. You use this area of your face to express such feelings as worries, fretting, doubts, and inquiry. These and many more feelings may come to you as you release the area through massage, if a thought or a feeling does come to you just allow that to happen, experience it, then watch it pass... merely continue your letting go and your breathing.

When you come to the area around your temple, be aware of any holding or tension in the fan-shaped area above the ear (this is the temporalis muscle). This area is associated with clenching your teeth and jaw. Massage the area with the heel of your hand. As this area is released, you may become aware of aggressive or angry feelings, or you may feel like moving your head in a "no" motion. Go ahead, express the "no" by shaking your head... just let it roll from side to side ... allow the feeling associated with this motion to come out. Sometimes this is expressed as "I want" or "I will"; encourage these feelings to be expressed.



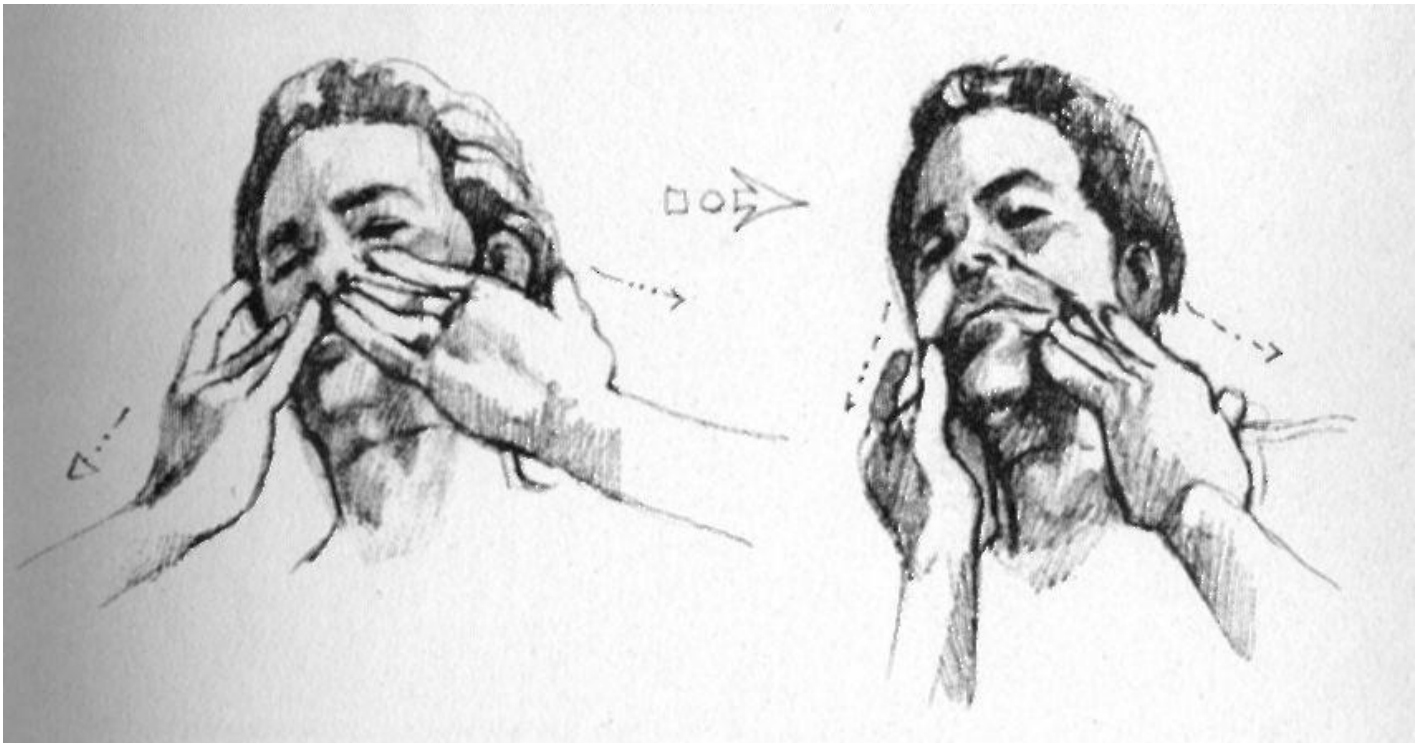
Now with the three middle fingers of the hand, begin to stroke just below the eyes, carrying the stroke clear around again to the temple area,



"milking" out the puffy areas just below the eye sockets and making a continual motion around to the top of the ears and the back of the head. Do this 10 times, but keep your breathing going. This motion helps to get rid of bags and lines around the eyes; it also relieves the hard, cold, staring quality that many people's eyes develop.

It is interesting to note that after you work with the muscles around the eye you may discover that you have new energy in your eyes; things may look very much clearer. You may have a new consciousness of what you see when you open and close your eyes. If this begins to happen, look around the room, exercise your eyes, putting this new awareness to use.

Continue your massage down your face to your cheeks. Rub with circular motions and firm pressure; feel the muscles beneath your fingers. Use a "wiping-away" motion. As your massage moves down your face to your cheek you may find yourself feeling like you wish to cry. If you can, just allow yourself to cry; allow the tears to come until they are finished. You will find that a great deal of the tension that was held in your face has been relaxed.



When massaging your upper lip, you may discover feelings of laughter, and fantasies of a pleasant nature . . . such as running in the country, or the memory of a pleasant childhood outing. Again, let the experience happen.

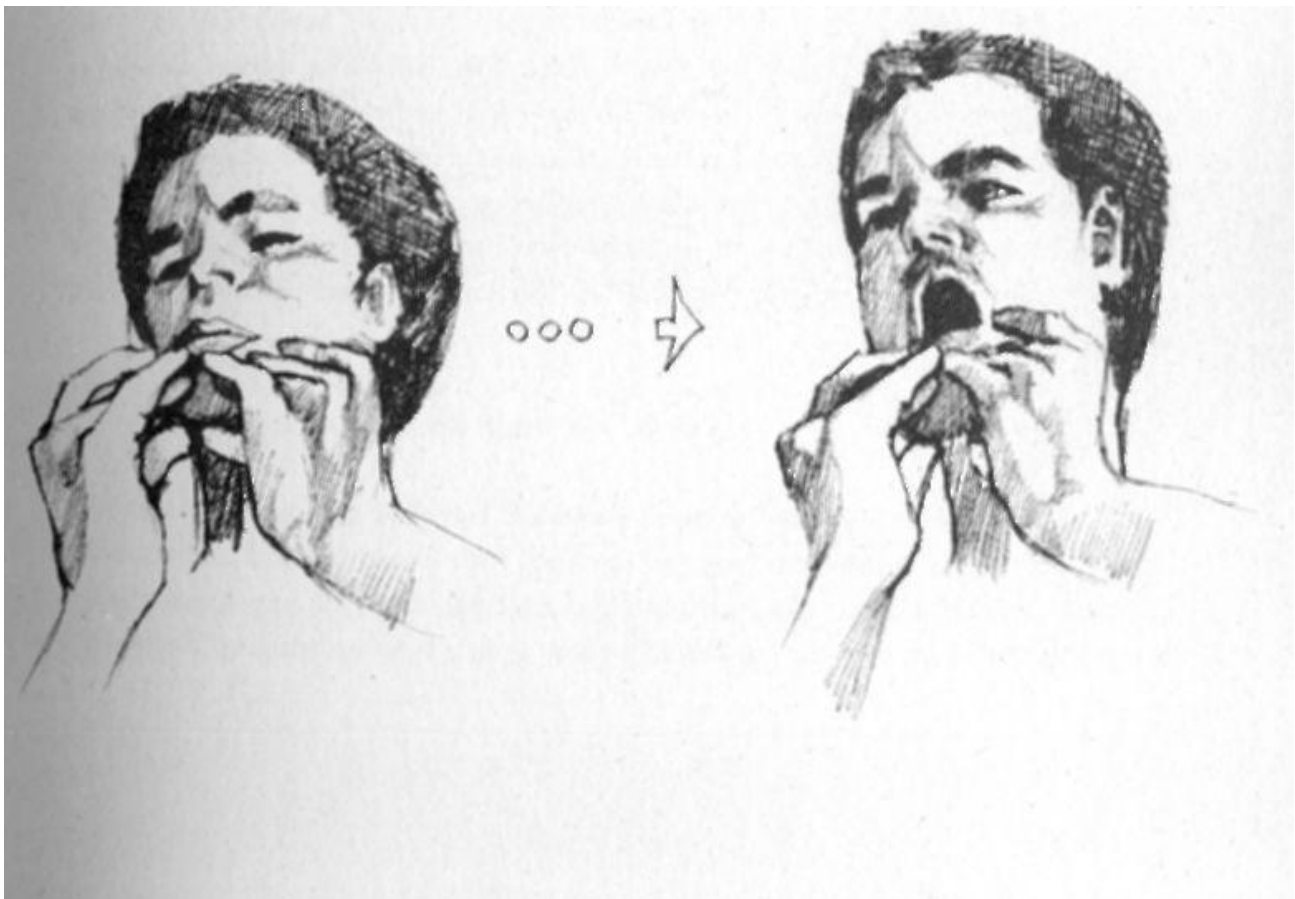
Now go to the lower lip and chin, paying particular attention to the corners of the mouth.



The area from just below the jaw up to the ear is the masseter, the major jaw muscle for clamping the jaw shut. Don't forget to give this muscle firm pressure and massage it in a circular motion.

The emotions and expressions that are held in this cheek area seem to be some of the most dramatic yet the easiest to release. The constant "nice guy" smile which hides anger or aggression, or its female counterpart, the "hostess" smile, the look of sadness around the eyes which holds tears and sorrow, a feeling of terror or panic like not being able to escape, etc. may be associated with this area. The point is that if you feel these things pay attention to them, and that you are allowing them to come up; you can experience the feelings, let them happen, and go on from there. Remember to allow your breathing to continue at a full, smoothly-flowing, relaxed rate, if your breathing pattern is broken, reestablish it before beginning again.

Now take your lower jaw in your hands, hold it, and open and close your mouth, clicking your teeth together — about 32 times. See if you can let your jaw become more relaxed, as if you were in a stupor.





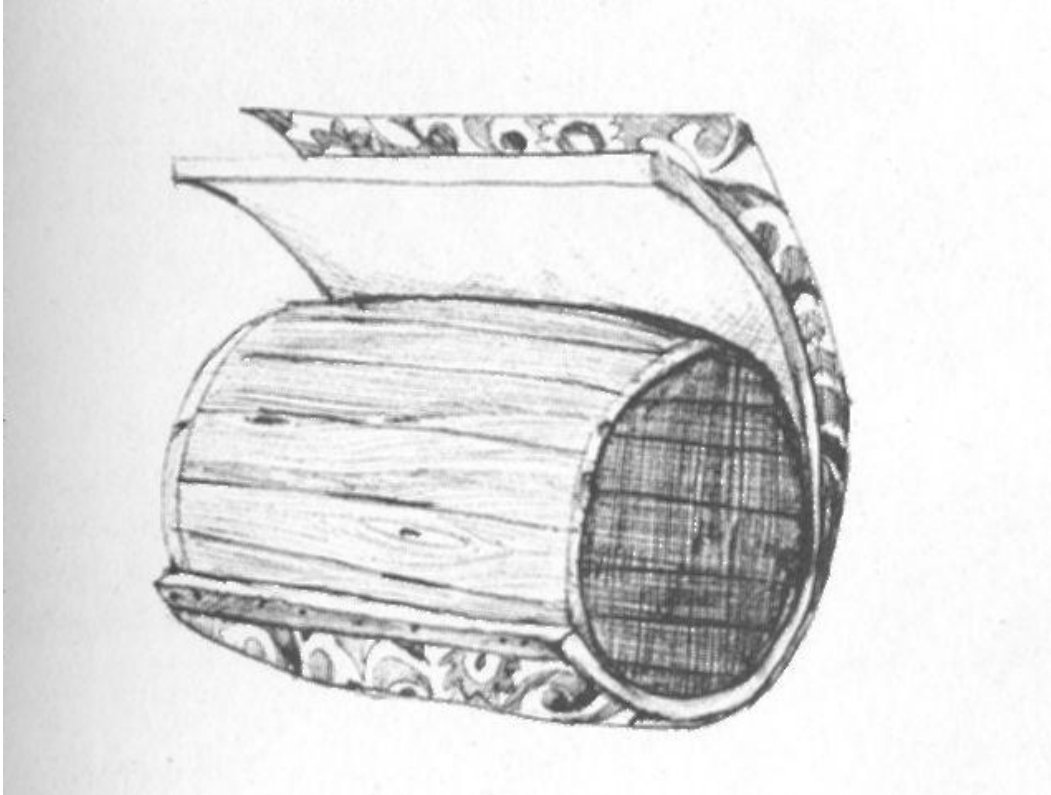
As you work with your jaw, you can begin to see the connection between the sounds you make and your breathing. *As you were doing this massage, you should have been making the sounds that come with the breathing,* if you didn't, do so the next time you practice these exercises. There are some chronic emotions that seem to be released when working around the mouth and jaw. Sometimes helplessness, feelings of pitifulness, a quivering chin, and tears are released at this point. The gesture of turning down the corners of the mouth (as a negating statement) is also associated with these negative feelings, which may be expressed when the area is released. A great deal of tension is held in the jaw, but most particularly anger. As tensions are released here it is useful to stretch your jaw out and raise your upper lip in a snarl — and growl. Now make a vowel sound to go with your expression. You may feel strange, but doing this will dissipate some stored anger.

It is obvious that as you do these exercises, you will find that a great many feelings and expressions associated with your "character" or "mask" may come to the surface. You will be very interested to note how many of your feelings you hold or "block" in your face. The face is a major means of expressing feelings, but it is also one of the major means of blocking feelings and their expression. During sexual excitation many people hold their jaws very tense, hold their faces very rigid, close their eyes and block a great deal of the feelings of excitement that want to come out during intercourse. Releasing the tension now will increase your feelings in intercourse, which is what you are after.

Now let's move on to the chest, and begin the movement exercises.

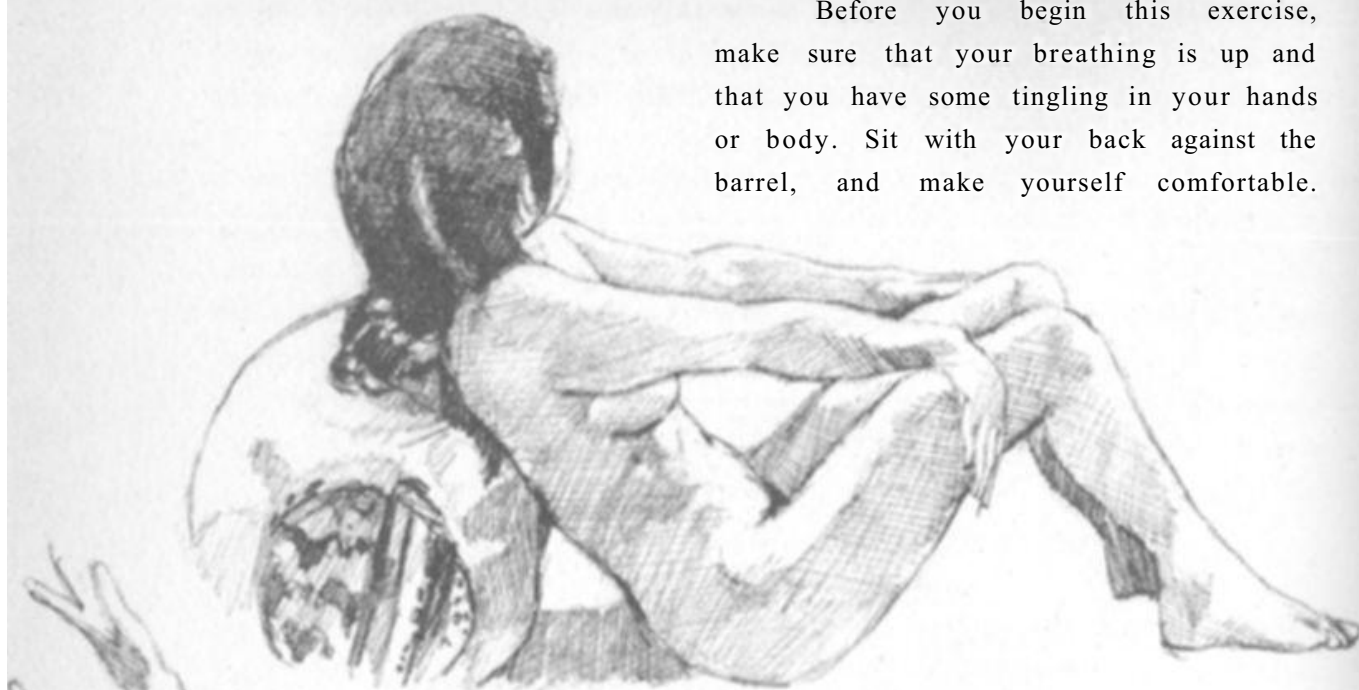
***Over A Barrel.*** I have devised a padded barrel (I call it the Rosenberg barrel) which is a convenient way of working with breath, sound and the way you hold tension in your chest. (A word of caution: ***don't*** do any exercise that is uncomfortable or painful, particularly those which involve bending backwards.

if you have back troubles, you had better skip this one.) The construction of the barrel is very simple. It is merely a keg about 18 inches in diameter and 3 feet long, padded with a piece of foam rubber, then covered with canvas or

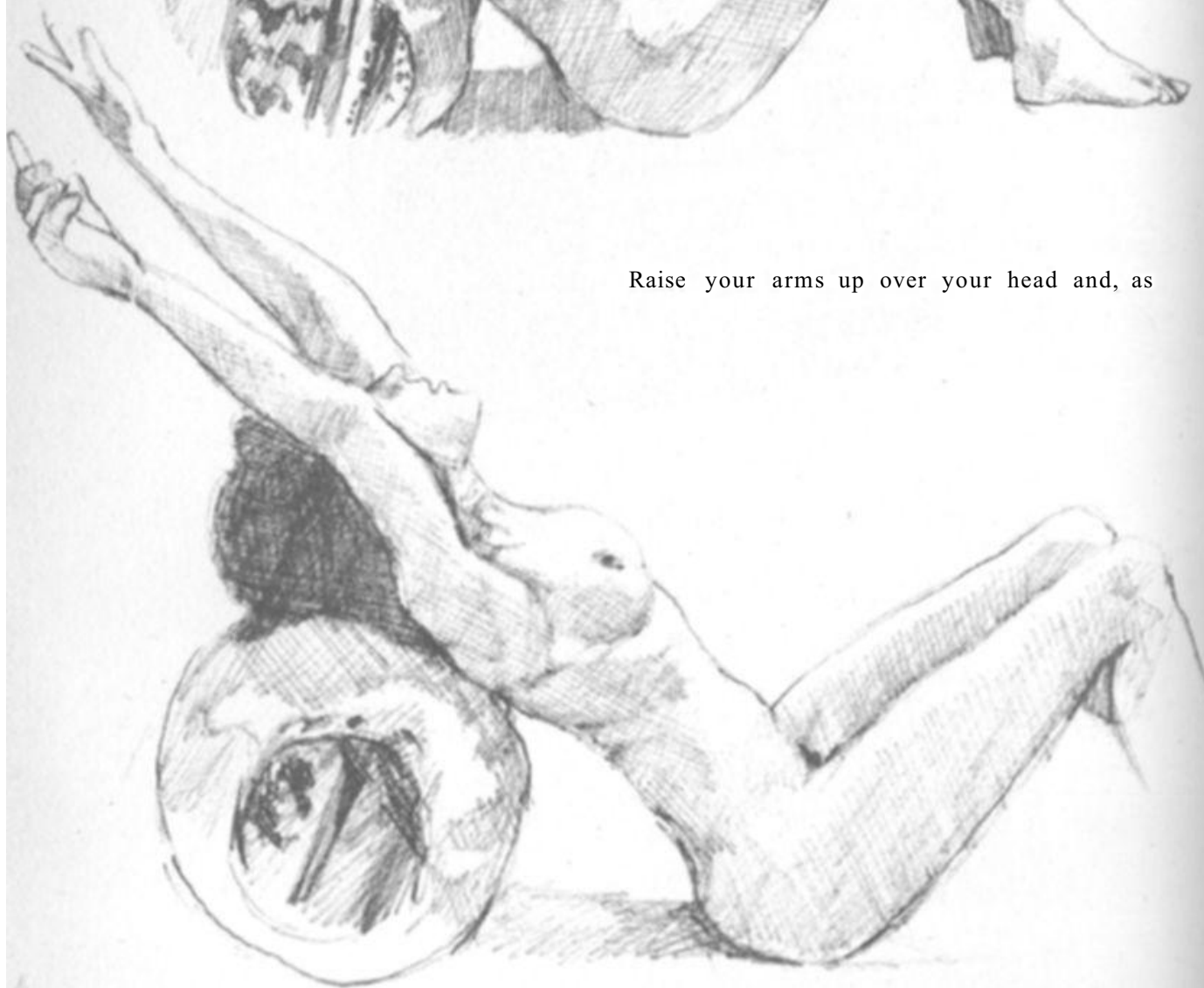


leatherette. If you don't wish to go to that effort, just wrap a blanket around a barrel, and tie it with a rope or two.

Before you begin this exercise, make sure that your breathing is up and that you have some tingling in your hands or body. Sit with your back against the barrel, and make yourself comfortable.



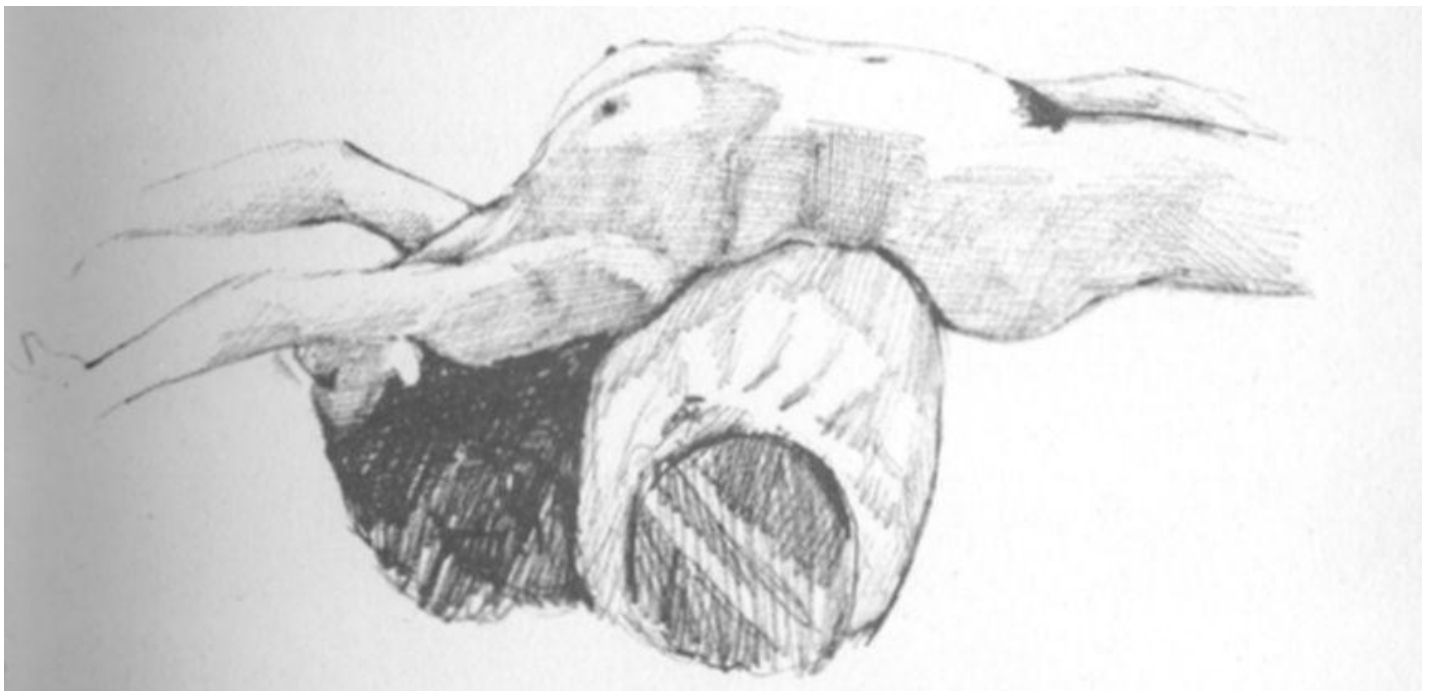
Raise your arms up over your head and, as



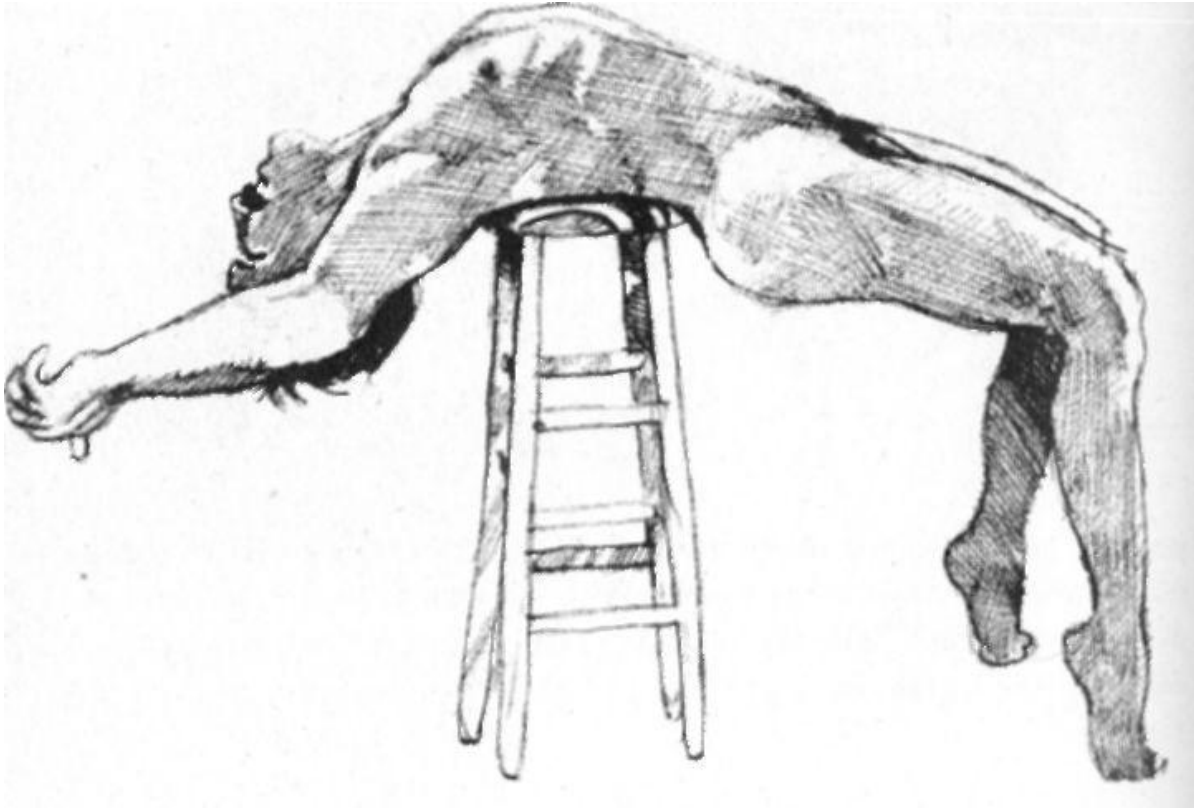
you take a breath in, roll back on the barrel; let a sound out. . . ahhhhh. As



you roll, you'll find that there's one place in your back, or a couple of places, that are tense. Also, the sound you're making will seem to stop or be forced at those places. When this happens, roll back and forth over that area to encourage releasing the area.

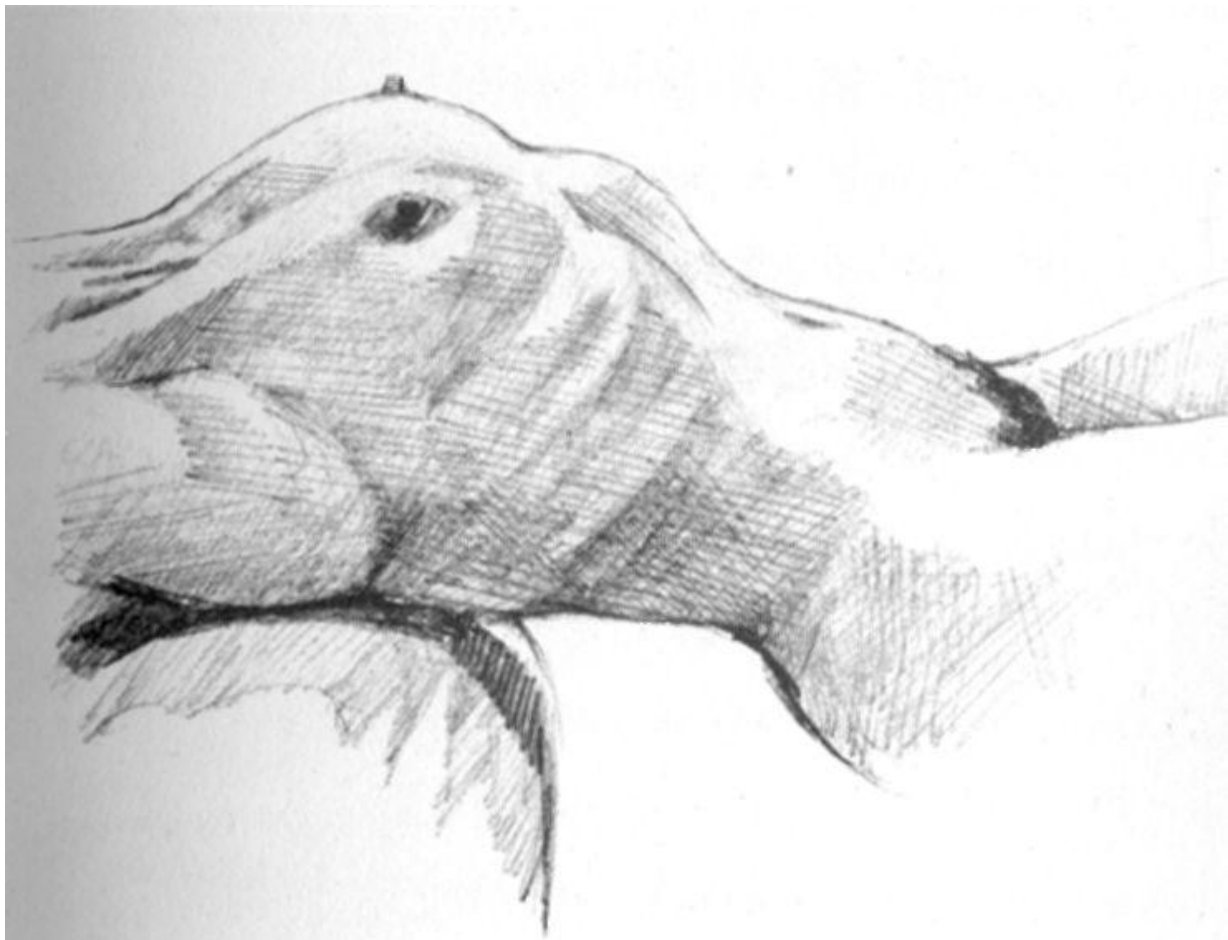


Now start up the barrel again. Do this until you have freed yourself of these tense areas and your sound doesn't change as you roll. In other words, the sound is one continuous ahhhhhhh . . .



You don't have to have a barrel; you could use a stool or the end of a couch, some pillows rolled up, or any number of things, but using a barrel allows you to roll back and forth at the rate and degree to which you feel most comfortable.

Many times the tension that you feel on the barrel is right at the point below the diaphragm. This is the major place that you'll want to put pressure;



If you don't have a barrel . . . you'll want to stretch your back, and open your chest as much as possible.

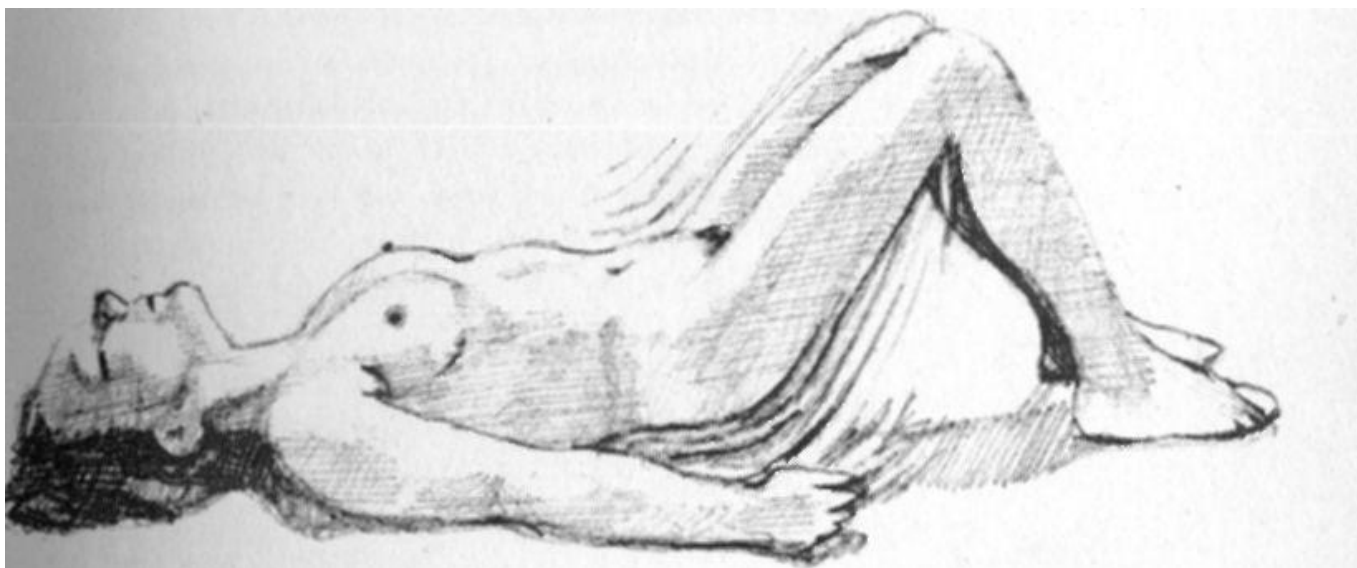
After you've opened the diaphragm, you can roll on back, and keep rolling back and forth until you're able to rest your shoulders on the floor with only your pelvis supported by the barrel.



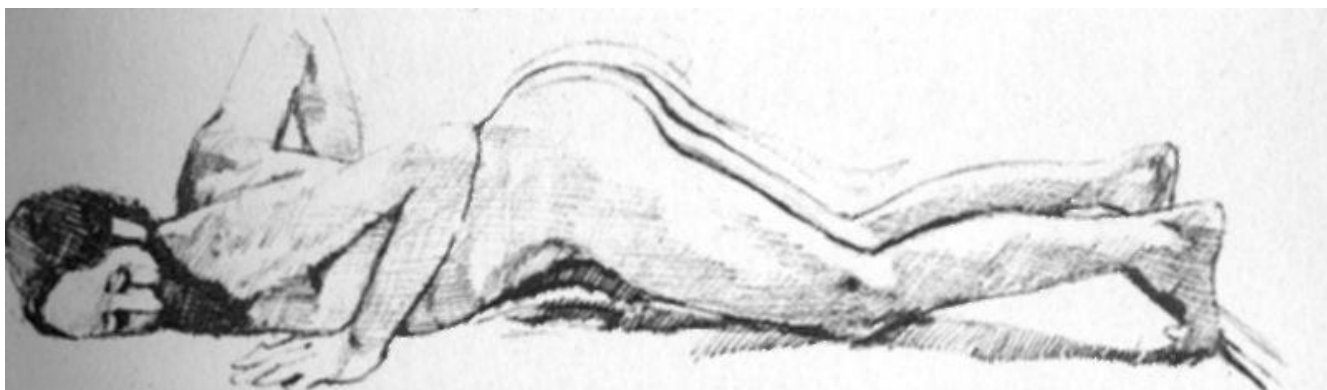
When you can do this, your whole torso will be opened for deeper breathing.

This exercise often elicits a fear of falling in many people and is akin to the same feeling of loss of control that comes with orgasm or "falling in love." Fear not, you won't fall. Pay attention to your breathing and notice where on the roll you tense up and stop yourself. Work these places back and forth until they open.

*The Pelvic Bounce.* You are now ready to move further down the body and into your pelvic area. As you're lying on the floor with your knees up, raise your hips off the ground and bounce your pelvis.



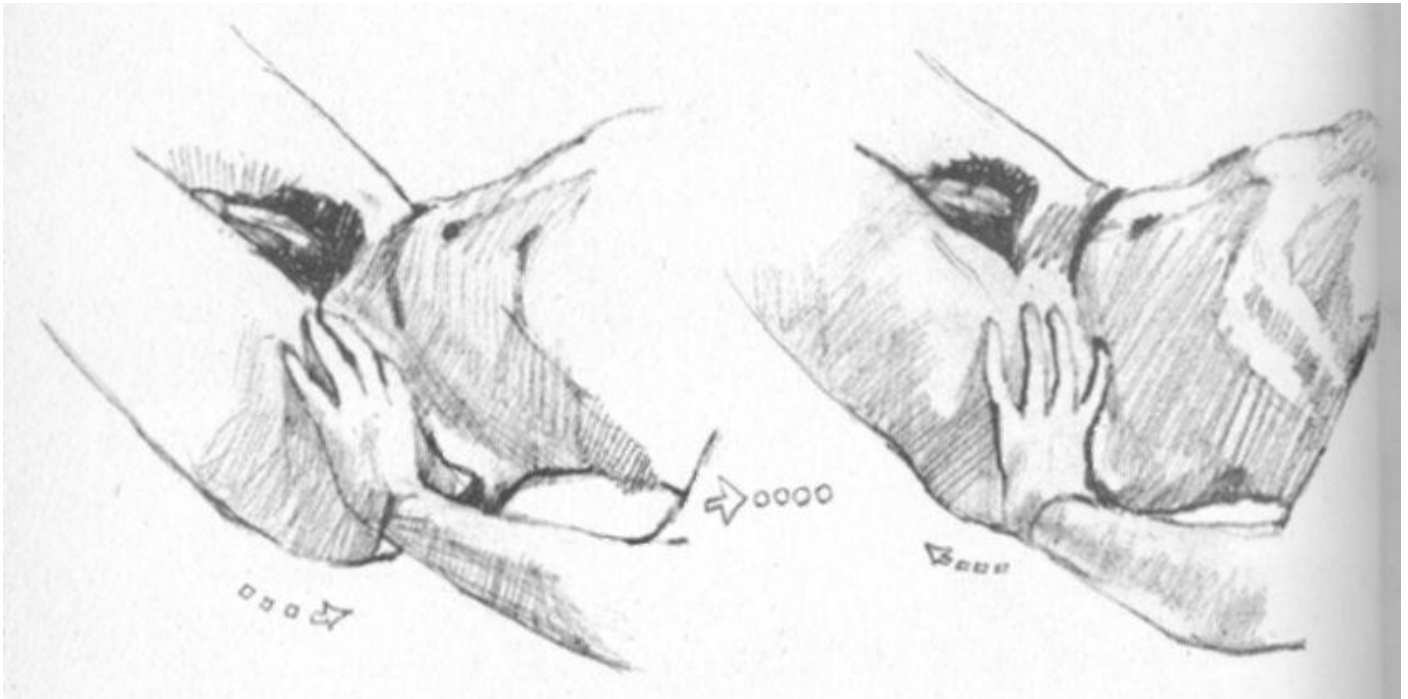
Then turn over and bounce it the other way. (if you are male and you have an erection don't do this part. You may waste the whole price of the book.)



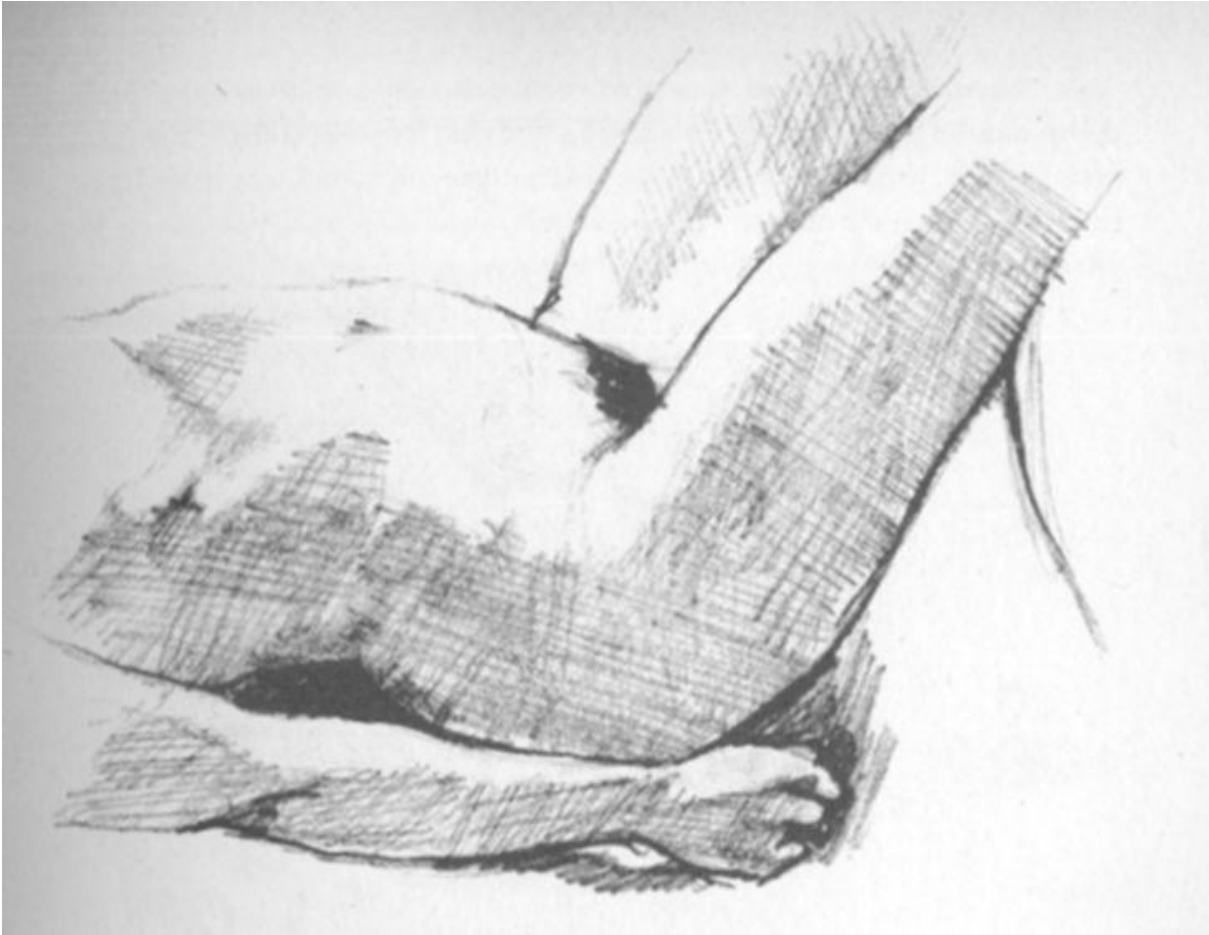
It is helpful to put your feet against the wall as you bounce. Bounce your pelvis vigorously at least 25 times on each side. This will awaken your pelvis and it will begin to come alive. This exercise may release stored anger; if this happens, hit or beat a pillow. See page 103.



**Pelvic rocking.** Lying on your back again, place your hands on your pelvis and, as you take a breath in, let your pelvis rotate back, arching your back very slightly. At this point, it is important that you begin to change the emphasis on your breathing. You have been breathing in and out through your nose and mouth. Now begin a kind of mental gymnastics to change the origin of your breath... it should now be centered on your genital area. In other words, *imagine you're pulling the air in through your genitals and exhaling out through the same place.* But keep your mouth open, and keep sighing as you exhale. Your first motion is to slightly cock your pelvis back as you take a breath in, and then as you let it out, let your pelvis rotate forward.

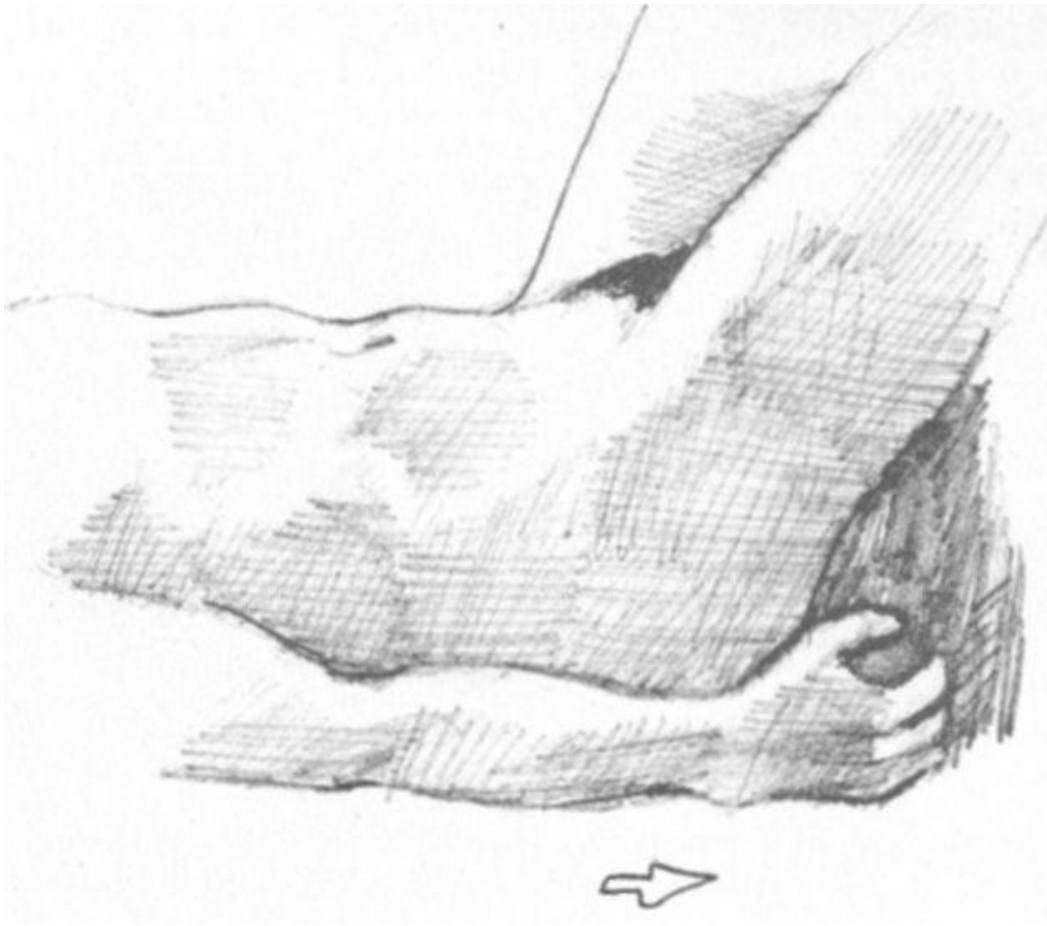


**Hold the pelvis there** until you're ready to inhale again. Your pelvis may want to bounce. Allow that to happen any time it feels comfortable. So it's breathe in - pelvis back, and breath out — pelvis forward. If you have trouble doing this and imagining your breath is coming in and out your genitals at the same time, practice just the breathing part until you've got it.



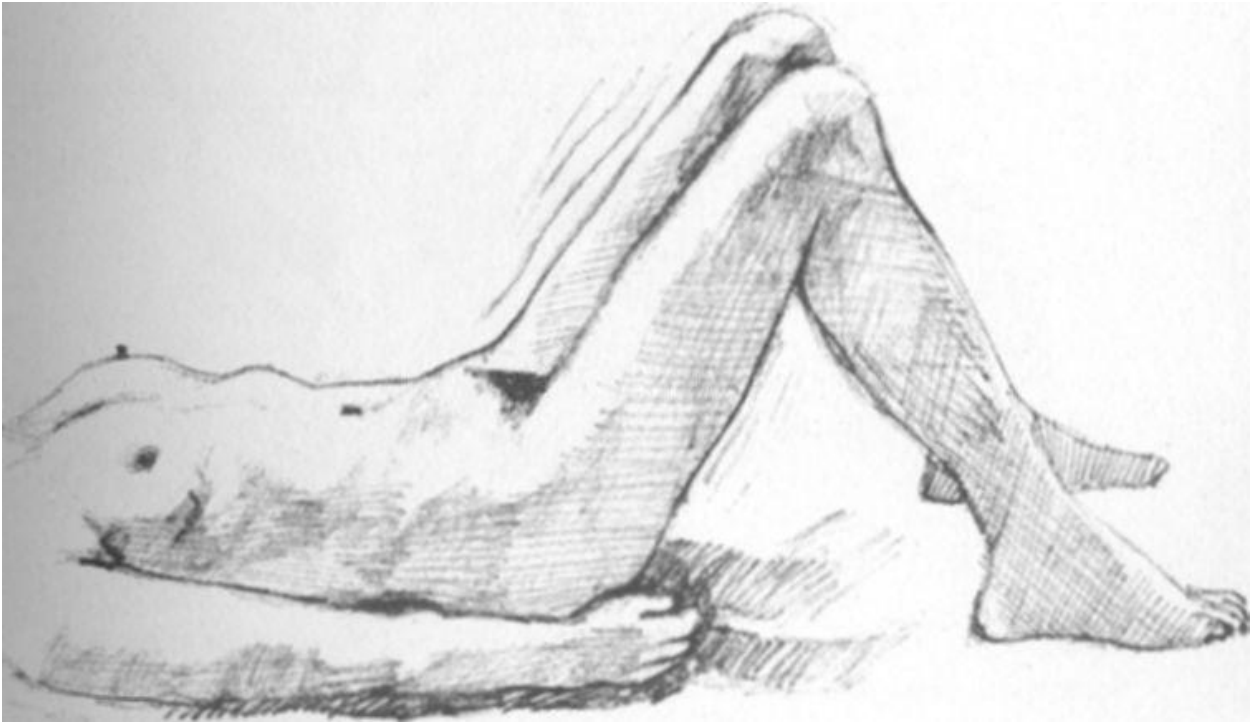
Once you're sure of your pelvic movement, drop your arms to your side and continue the movement in a relaxed manner fifteen times. Your exhalation should be a letting-go. Your stomach shouldn't be tight. Do not force the movement. Just rock your pelvis forward very lightly, letting air out. This pelvic rotation is the proper way to thrust during intercourse. If you do not let your pelvis rotate freely, you can only thrust rigidly, with your whole torso. Once you get the hang of pelvic rotation, you'll prefer it to whatever you've been doing.

Now, at the same time you exhale, reach downward with your arms. Do this about 10 times, then stop reaching and just breathe and rock your pelvis



back and forward. This is the major movement that you want to synchronize at this time: *your breath with your pelvic rotation*. Practice it very slowly; be sure your breath goes out when your pelvis comes forward. Pay attention to how you tense yourself by moving more muscles than are necessary to do this simple rocking of the pelvis. Try to relax those extra muscles. Once you've got it, you'll begin to see how natural the phenomenon of pelvic movement is. Breathe and do this pelvic rock for at least 5 minutes, paying attention to your

breath... being sure that your breath is "drawn in through the genitals" when the pelvis tilts back, and goes out through them when the pelvis tilts forward. You may find that now you are getting some vibrations, some shaking and tingling on the inside of your legs. This merely means that the energy flow has moved downward. Slapping your legs together or rubbing and light massage make these feelings more comfortable.



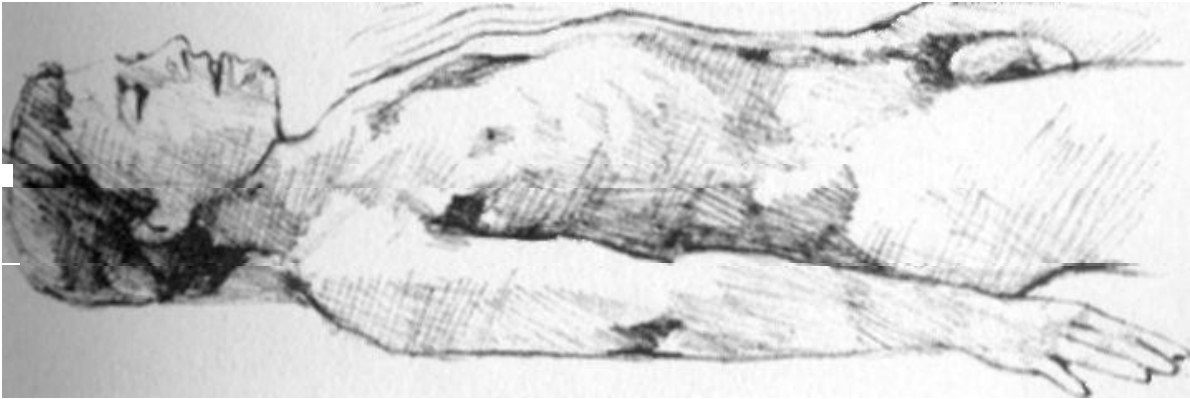
Strange things may start happening now; all of a sudden your neck may get tense, or a headache may start, or you may feel pain some other place in your body. Stop if you feel tension coming into your neck. As your pelvis



moves, it is most common to get tension reflected back up into your neck, because the neck and the pelvis work together. The way you hold your head and the way that you hold your pelvis are coordinated, so as you begin to loosen up your pelvis, the tension may shift up to your neck, if so, start again . . . start back with massaging your neck, get your breathing started smoothly again, paying attention to it as you go along, and again slowly work up to your pelvic movement. With a little work, your neck should release again. Do this same thing - massage plus starting over again — for tension anywhere else in your body.

During the day, as you go about your life, pay attention to the amount of tension you hold in your pelvis when you don't need to... while walking, dancing, or moving in any way. Then try to see how you reflect this to your neck if you can catch this sequence often enough you can save yourself a lot of tension headaches.

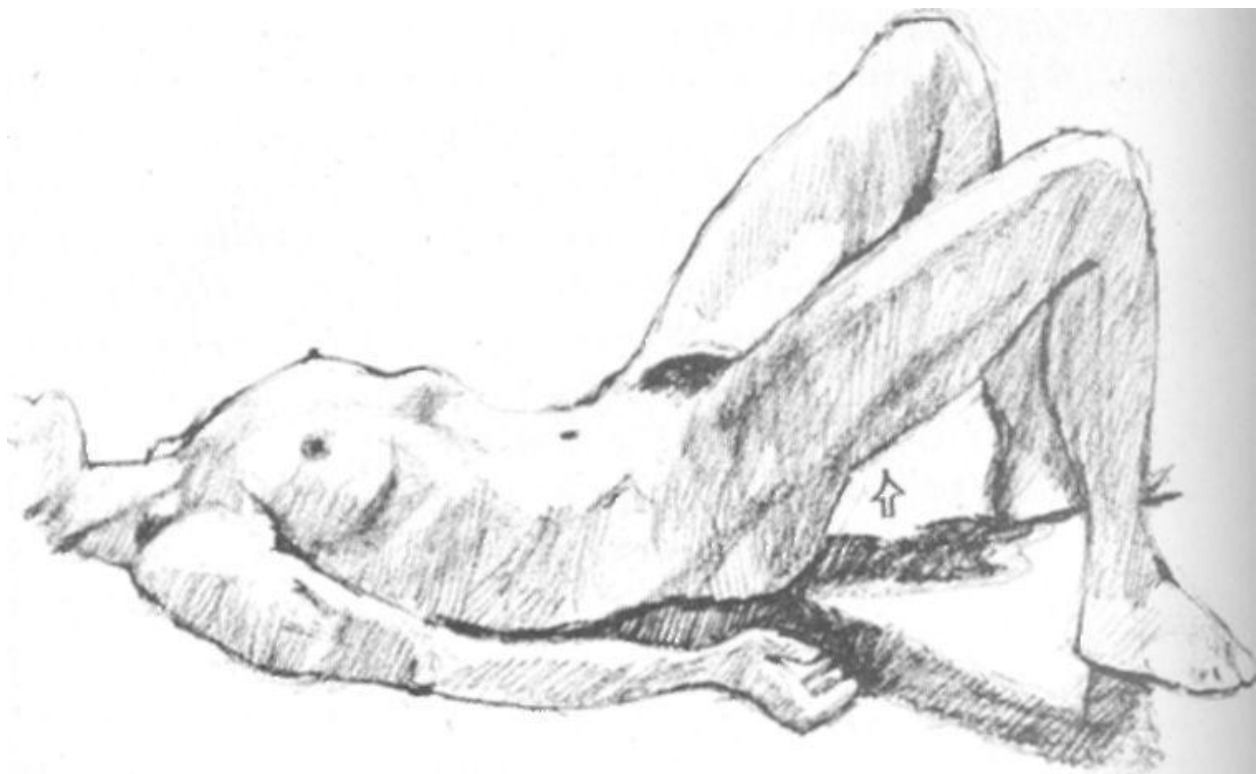
**Panting.** One way of rapidly starting the breathing pattern and increasing your tingling is to pant with the chest only. The sequence is: draw air into your



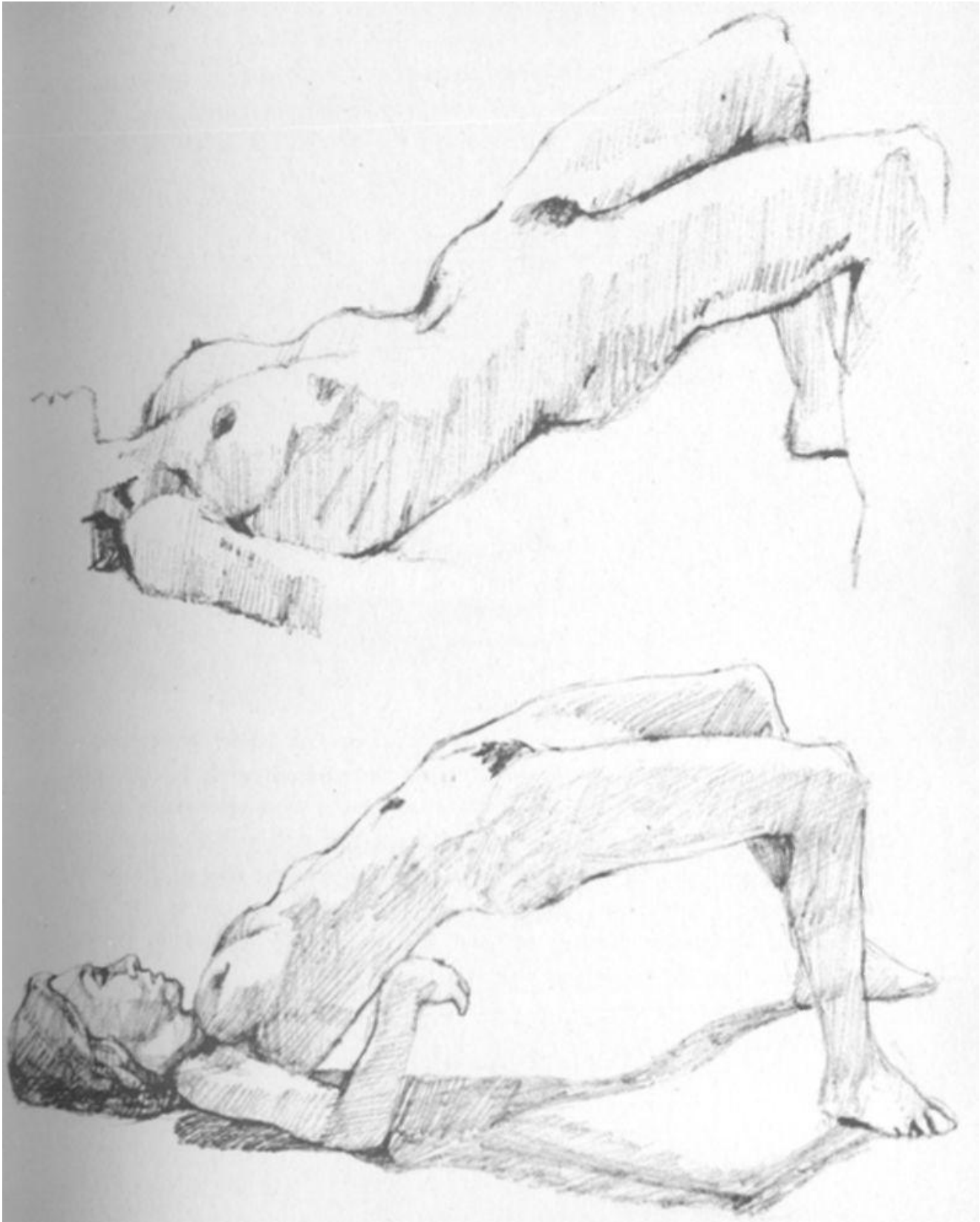
chest and pant 6 times, then do one long exhalation. Repeat this sequence about 10 times and your breathing and tingling will be started. Do this after any interruption in your exercises to quickly resume your previous level of "charge".

**Pelvic Lift.** (snake-like lift of pelvis) This is a yoga and dance exercise which is designed to emphasize the proper motion of the final pelvic movements of the orgasmic reflex. It also gets your energy, which has been

aroused by your breathing, into your feet . . . *grounding* the energy, in other words. The pelvic lift is similar to the way a snake lifts off the ground, one vertebrae at a time. Start by taking a breath in and cocking your pelvis back! then as you expel your air out (remember to imagine your air coming in and

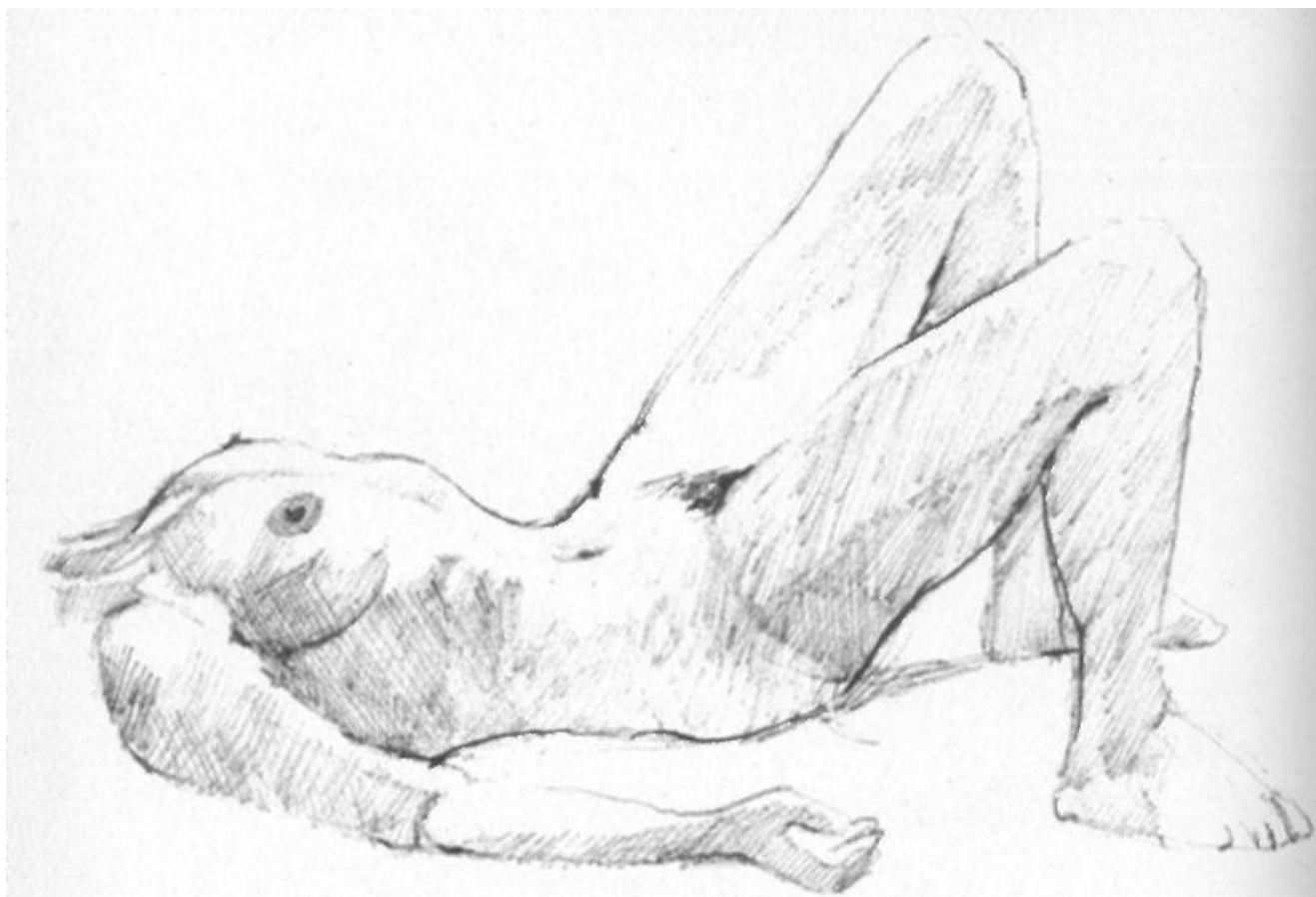


out through your genitals) raise your pelvis off the ground, one vertebrae at a time until you are resting on your shoulders and feet.



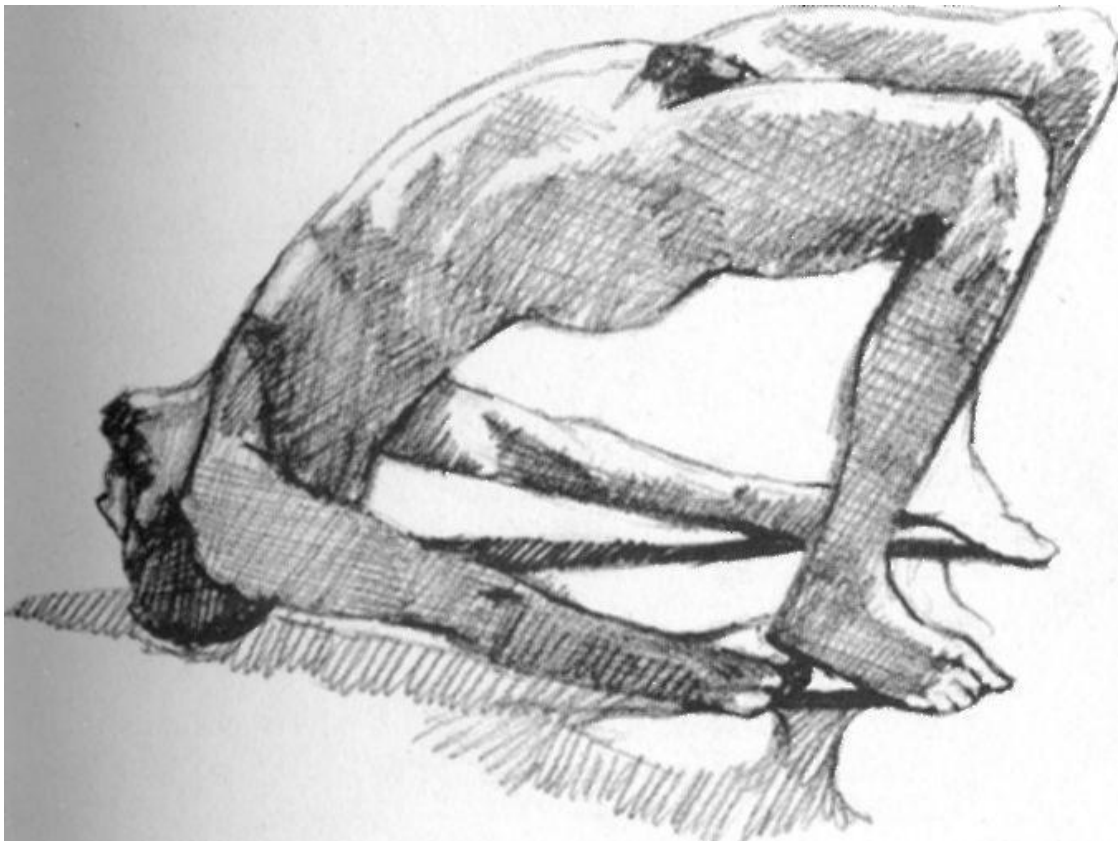


Now come back down reversing the process, letting your pelvis stay cocked forward or up until the last moment. Be sure to come back down one



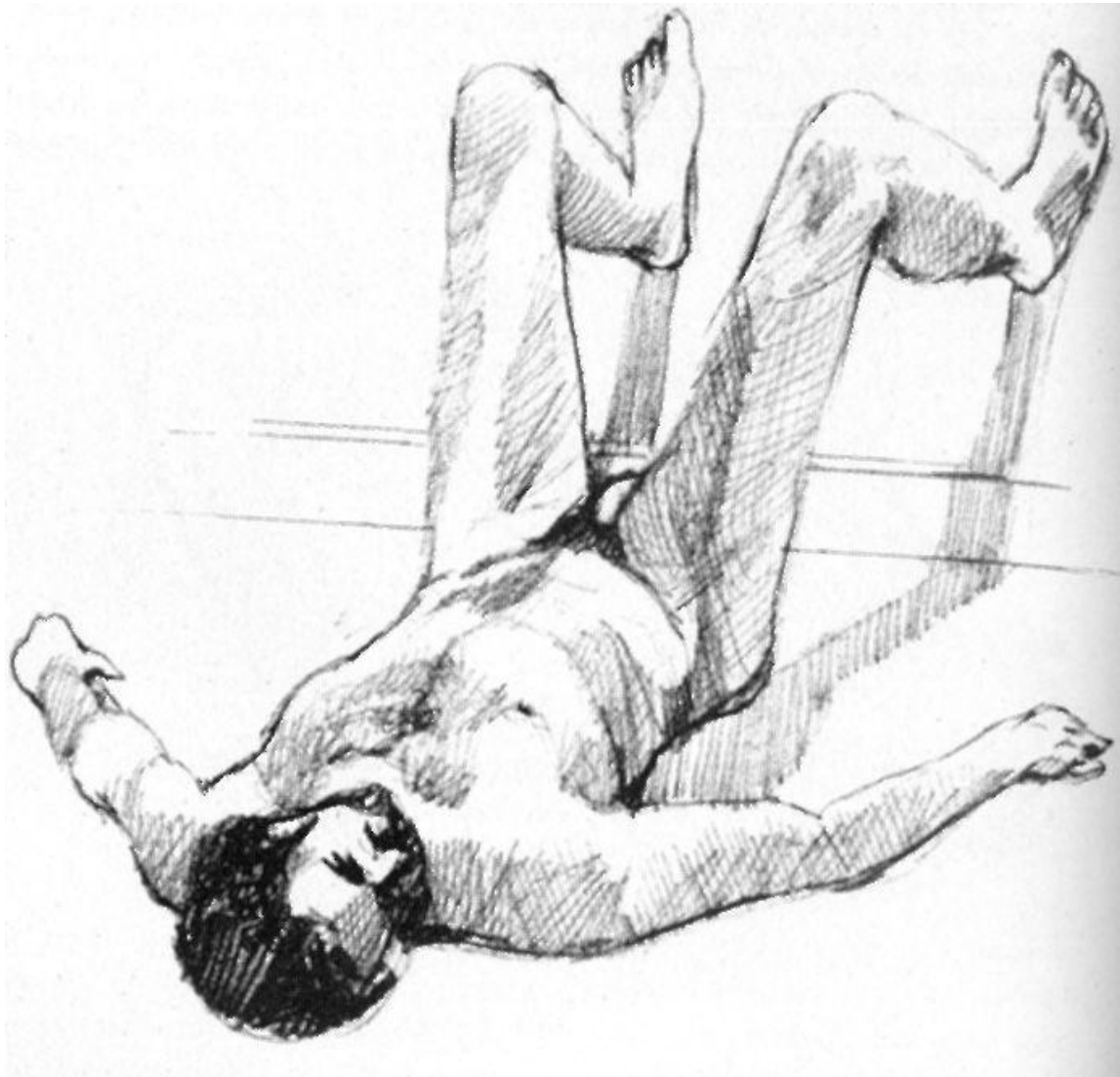
vertebrae at a time. Your stomach is not tight at this point: it should be relaxed with the pelvis up and forward. Begin the sequence again by taking a breath and cocking your pelvis back *only when you're ready to breathe again*. Do this exercise in a *very slow* movement. Practice this at least 8-10 times *each session*. This, as I said, is the *final movement* in an orgasm: that is, the pelvis moved forward, breath out, feet grounded. It is most critical to feel the spreading of excitement throughout your body, especially how your energy bounces back from the ground or your feet to your pelvis.

**Bioenergetic Bridge.** This exercise is really an exaggeration of the last exercise that you did. Sometimes by exaggerating, the feeling of the muscles can be brought to your attention far more easily. I don't recommend this exercise for everybody; it's pretty strenuous. Just do it if you wish to further cement your feeling of pelvic activation. Place your fists underneath your heels. Then slowly bring yourself up on your head, bridging, like wrestlers do, from your head to your heels. As you breathe, let your pelvis rotate back in the



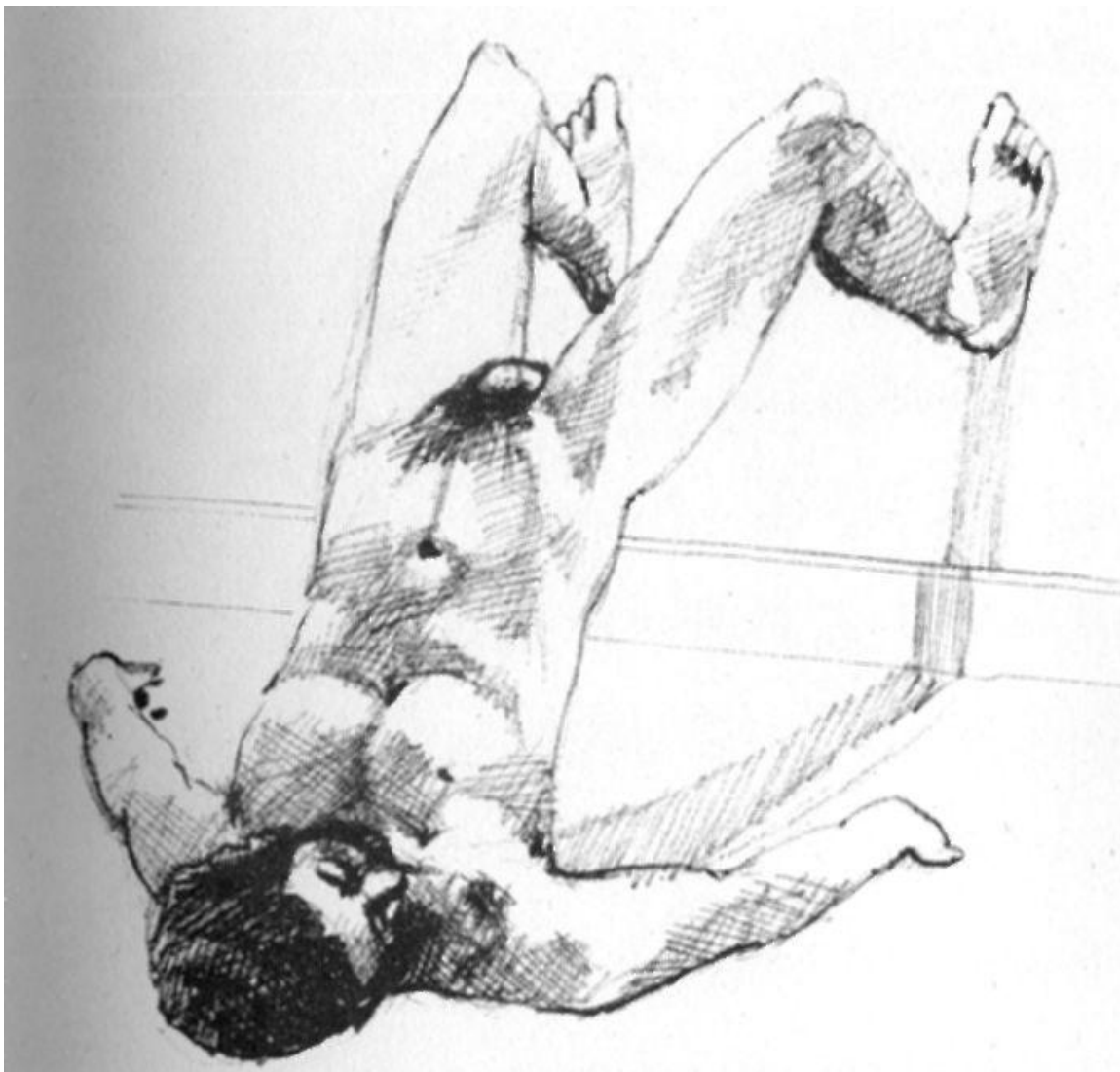
same easy breathing manner that you used in *pelvic rocking*. Breathe forward and back in this alternative position to get the feeling of moving your pelvis. What you're starting to do now is to get into the concept of "grounding," of getting your energy movement down into your feet. At the same time, you are getting your pelvic movement and your breath better coordinated.

*Grounding against a wall.* Put your feet up against a wall and do your breathing movement, rocking your pelvis back as you inhale; now exhale



rocking it forward and lifting off the floor, one vertebrae at a time until you're on your shoulders, feet on the wall.

Hold here until you feel like coming down. You can begin to get the feeling of using the extensor muscles on the front of your thighs to pull the pelvis up and



forward, and of grounding your energy into the floor (the wall, in this case) or into your feet. Do this 5-10 times slowly. Remember to breathe in and out of your genital area.

*On all fours.* This exercise is similar to the last exercise, but turned over. Your feet are against the wall; rock your pelvis back (inhaling) and then



come forward with your pelvis (exhaling), pushing with your hands on the floor and pushing against the wall with your heels. Then come back slowly to

your starting position. Do this  
one 5-7 times.



All these exercises are ways of getting your energy down into your feet, and of pushing up with your pelvis. As you do them, you may begin to feel tight and tense again.

If tension occurs, you must go back and find where you're holding on. You may have stopped breathing, so start again. As you begin to pay attention



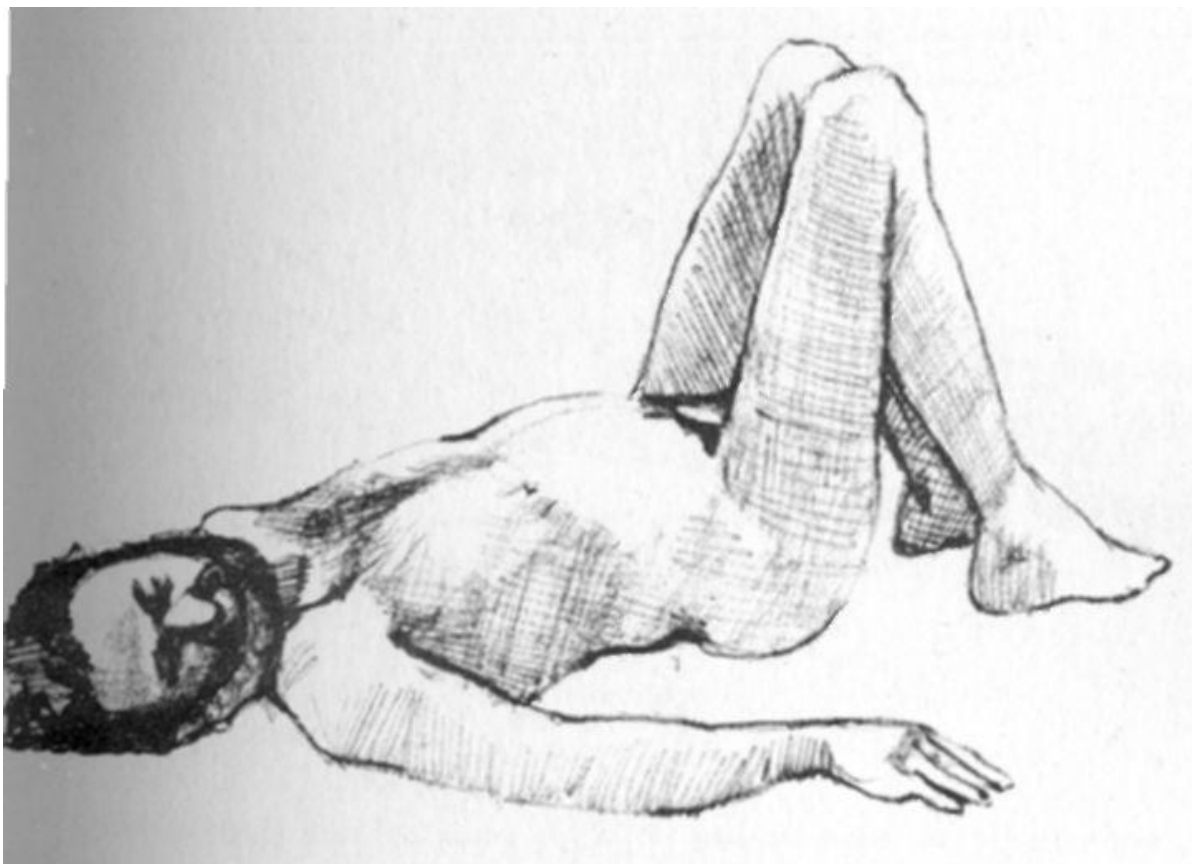
to where you're holding on, you'll find that many times the inguinal area (the area just above the pubic area) and the belly are very tight.

***The Belly Rest.*** An excellent exercise to relieve tension in the inguinal area is to turn over and lie with your head on the floor, buttocks up and knees apart. Allow yourself to just breathe in this position for awhile and relax



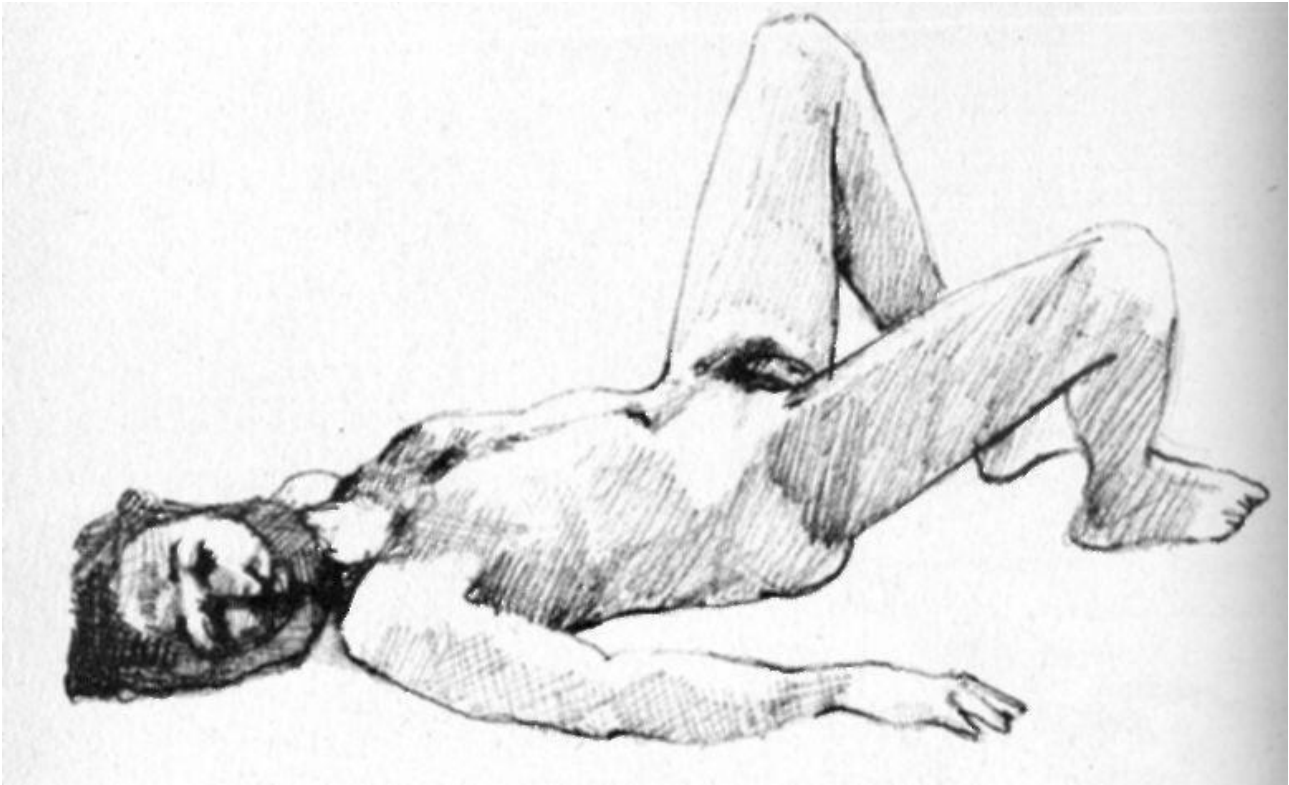
a bit giving that area a chance to let go. This is particularly comfortable to a woman, for if her uterus is slightly tilted (prolapsed), it will right itself in this position. The position also relaxes tensions in the belly.

Another place tension appears frequently is in the inner thighs, from the stress of holding your legs together. Take a breath, rocking your pelvis back.

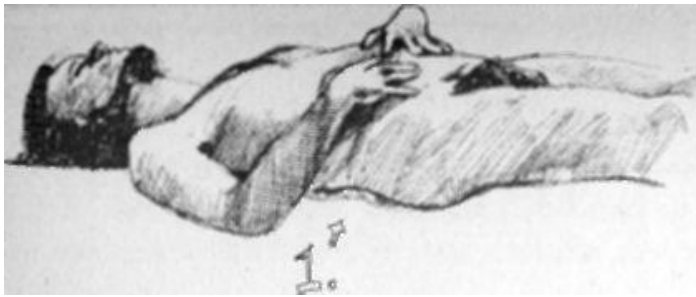




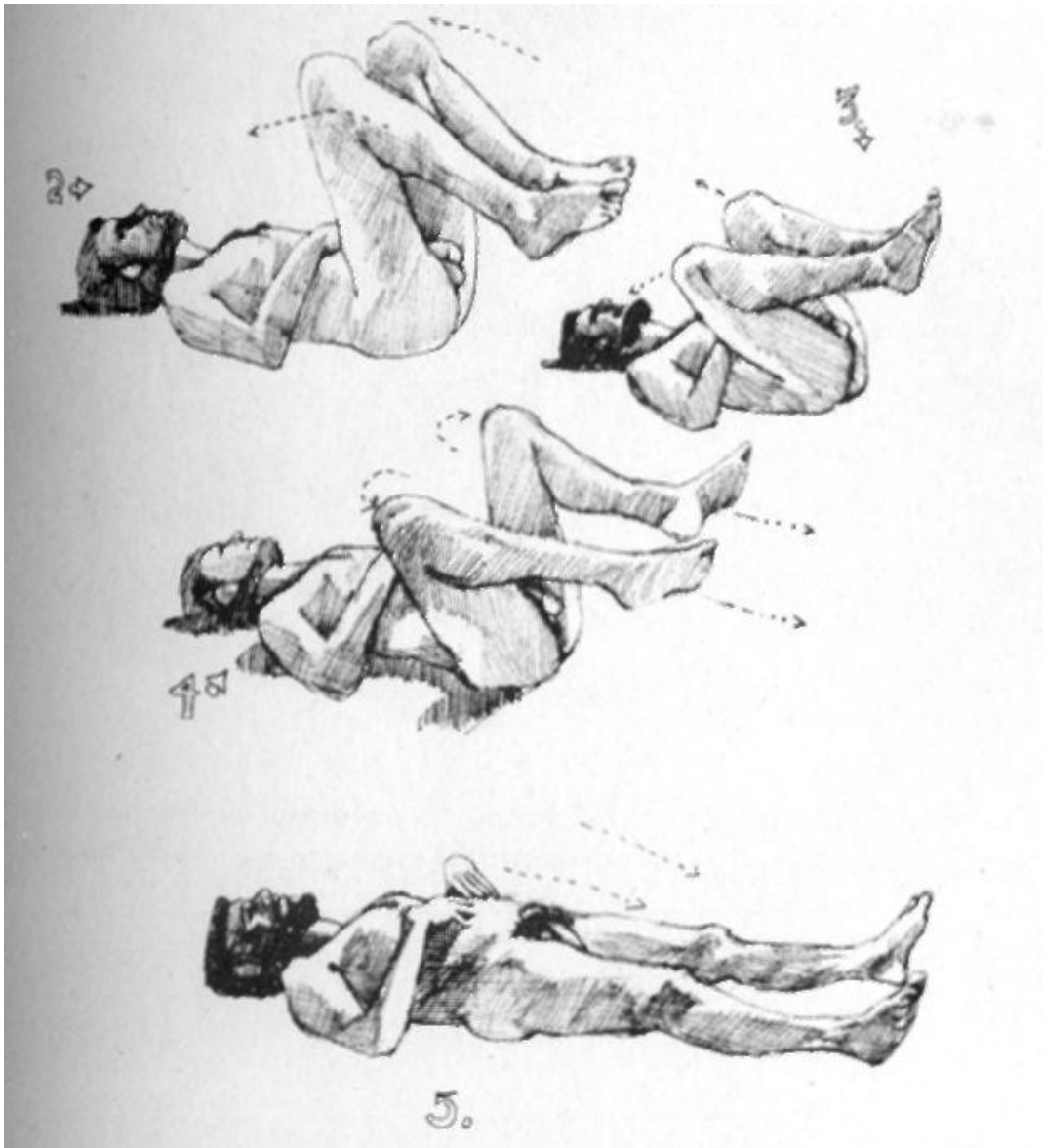
and then as you let your breath out, open your legs and imagine you're exhaling through the genital area. Particularly important here is the idea of



being receptive, of letting air come in as you inhale and then imagining letting someone "penetrate" (particularly, but not only, for women). Relax your stomach muscles as you do this exercise. Repeat about 10-15 times, breathing slowly and easily.



**Knee Circles.** Here is an exercise that is useful to help you in letting go of your legs and stomach muscles. Put your hands on your belly to make sure that you're *not* using the stomach muscles to draw your legs up. Now, draw your legs up very slowly, drag your heels, so that your legs come up over your body- Allow your legs to fall apart and open, and then back down on the ground. Do this six or seven times. Pay attention to your breathing.

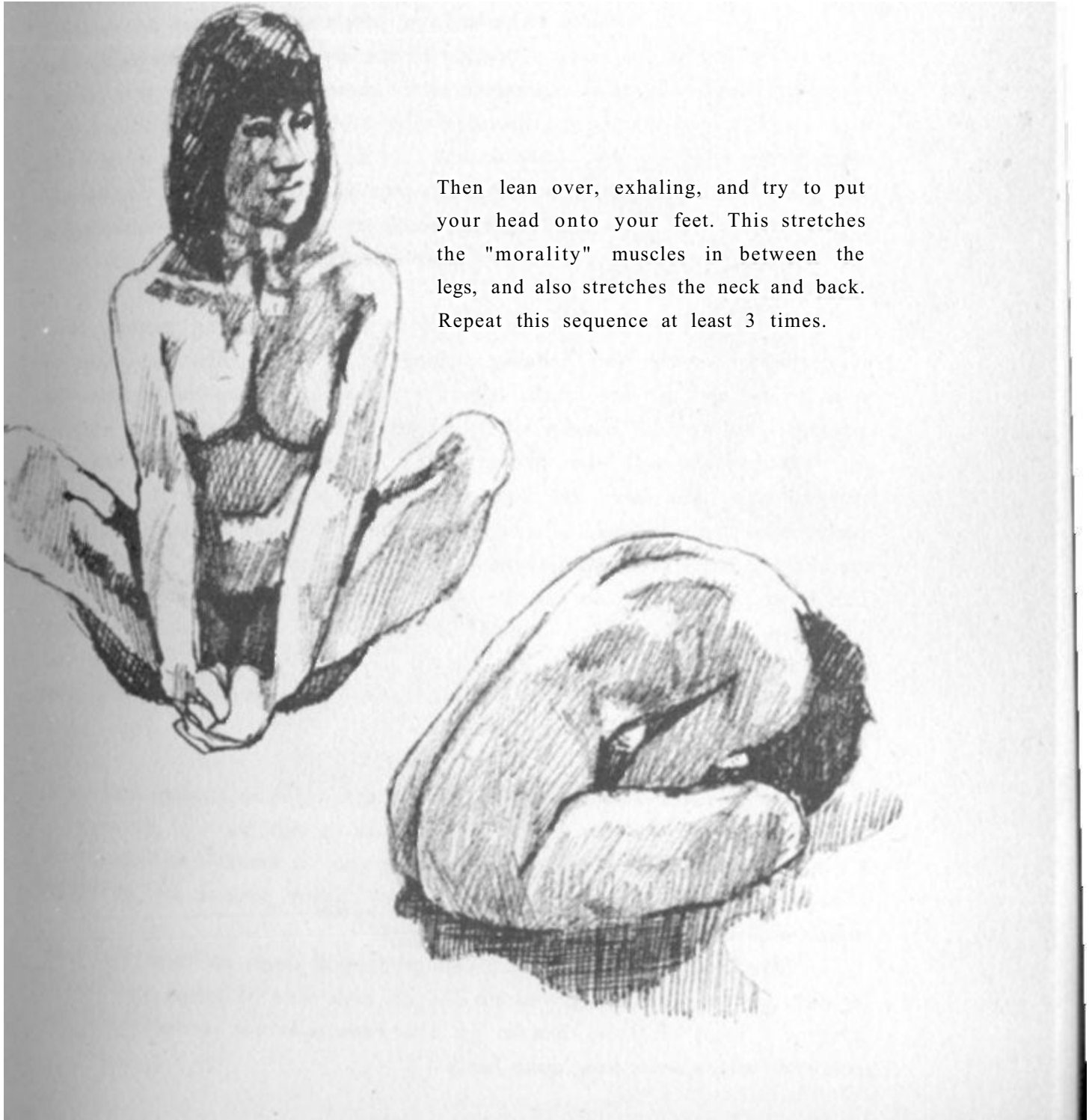


*The "Little Bird".* This is an alternative exercise. Many of us have spent years building our "morality" muscles, the inner muscles of our legs that we use to keep our legs together.



The "little bird" is a Yoga exercise that can be very useful for opening the muscles on the insides of the legs, for allowing that opening to take place. You sit with

the soles of your feet together, drawing them as close to your body as possible; hold your feet with both hands. Now raise and lower your legs in a flying-type movement, very much as a bird would fly. Do this about 15 times.



Then lean over, exhaling, and try to put your head onto your feet. This stretches the "morality" muscles in between the legs, and also stretches the neck and back. Repeat this sequence at least 3 times.

***The Vaginal Squeeze.*** This is an exercise many women have found useful for increasing feeling in the genital area; it is frequently prescribed for women who have just had babies, to return tone and flexibility to this area.

The Pubococcygeus muscle is a broad band of muscle that surrounds the vagina. It is rich in sensitive nerve endings, which are stimulated by pressure from inside the vagina, such as occurs in sexual penetration. Obviously the more firm and better-toned this muscle is, the more pleasure it can give you as it is stretched by penetration; a flaccid, flabby pubococcygeus won't afford you much feeling at all.

To locate this muscle, try stopping your urine flow; you use this muscle to do that. Then try contracting the muscle at other times. By inserting a finger in your vagina, you should be able to feel the contractions.

To do the exercise, lie down and start your breathing pattern. Now contract your muscle while inhaling, pulling the muscle in with the intake of your breath, and as you exhale, relax the muscle. You may notice that you contract your stomach muscles when you contract the pubococcygeus muscle; with practice you will learn to contract it without contracting the stomach muscles. Now bear down like you're trying to push something out of your vagina, or trying to urinate in a hurry. Continue to breathe regularly. Do these exercises 10 times each, working up to 25 times each in two or three weeks. This is an exercise you can practice any time or place you choose: standing in line for a movie, on a bus — nobody will ever know. Just contract and relax the muscle; then contract it and hold it for the count of three. Do this several times whenever you think of it. You and your sexual partner will both reap the benefits!

***The Japanese Testi-Pull.*** This exercise is a Japanese massage technique for those men whose testes and penises are held up tight most of the time. It is a means of bringing relaxation and awareness to the scrotum and testes and it helps loosen genital tension. It can be done in any position and any time tension is present.

Take one teste in each hand and gently pull down on them one time for each year of your life (if you are 35, pull each teste 35 times). Pull down, hold for a count of three, then let go. This exercise is not recommended for those men whose testes hang quite freely.

**Squatting.** Squatting helps to place the organs of the body in a good position and to open up and relax the genital area. Sometimes this is difficult for people who are not used to doing these kinds of exercises; if you'll place a book under your heels it will make the exercise much easier. Put your arms in between your legs to add pressure to the inside of the legs. Then reach out in front of you with your arms. You may want to grab hold of something to help you maintain this position. This exercise stimulates the flow of energy throughout the



body, and it also gets you in touch with the grounding of your heels so that you can feel your feet and your energy flow at the same time. All of this is done while you are still *breathing* rhythmically. *Remember that the breathing is the most important thing.* You should have a steady pattern of breathing going on while you are doing this and every exercise. Stay in this position for at least three minutes.



**Bioenergetic Bends.** Here is a basic bioenergetic exercise which helps get energy streaming throughout the body. Stand and turn your toes slightly



inward, put your fists on the small of your back, and lean back as far as you can; you'll find that your legs begin to vibrate and shake in a very short time. Feel the ground under your feet. As the energy gets going, put your head backward, which will help to pull your chest back. Continue breathing deeply.



Now lean over with your arms dangling to the ground.



Here is the *incorrect* position: the person's weight is too far back on his heels; leaning more forward in the proper manner will allow the energy to flow better. You can do this exercise about three times backward and forward, holding for at least one minute in each position. This exercise, like most of the others.

tends to encourage the release of feelings, so it is important that you allow and even encourage this release. For example, if in this exercise you should feel anger while in the back position, exaggerate the expression of anger by sticking your chin out or growling; snarl like a dog who is mad. This will facilitate the feeling-



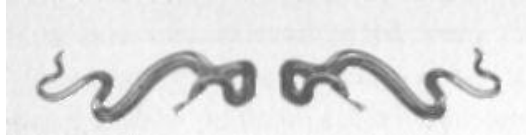
***Stepping out.*** This is a useful exercise for getting in touch with the feeling of moving energy to your feet by activating the extensor muscles of the legs. Stand up against a wall, and do the *Pelvic Lift* in this position. Cock your pelvis back as you take a breath in and, as you let your breath out, (through your genitals, remember) push forward with your pubic area; your back will come off the wall automatically, vertebrae by vertebrae up from the tailbone. if you push hard



enough, you will find that the extensor muscles of your legs have to come forward to catch your forward movement. When you take a step forward those muscles activate the pelvis, and you get the feeling of forward motion. Step



out five times with each foot. This exercise can be practiced any time while waiting for a bus, or between projects at work to keep the feeling of moving out and down in mind.



These exercises have been designed to promote harmony between your pelvic movement and your breathing. Each time that you go from one exercise to another, you may find that you have stopped your breathing, lost track of the sequence of breathing, or that you are no longer breathing correctly with your pelvic movements. Your forward, upward *exhalation* has to take place during the orgasmic reflex. The most important thing in the exercises is to keep the movement of your pelvis in an easy, flowing manner as you take a breath... backward and forward. At this point, when you can work through these exercises and not alter your breathing, you are ready to begin work with a partner.

Although most of these exercises have to be done in private, in the ideal, quiet, warm conditions I discussed earlier, a few can be done anywhere, any time you wish. For example, every time you walk or move begin to see how you hold onto your breath and your movements. . . notice where you carry your tension, then let it go. I have even found that *pelvic rocking* can be used on a trip in the car to keep my energy flowing. Merely take a breath in "through your genitals" and rock back. As you let the breath out, move your pelvis forward and imagine that your motion is helping to propel the car along the road!

Try the *Squatting* exercise first thing in the morning. Even if you have time for no other exercising, this one will help get your energy started for the day.

People who are physically handicapped in some way, and yet have a very satisfactory loving relationship with another person, can increase their physical excitement by doing these exercises, even though they may be partially paralyzed. The exercises stimulate the autonomic nervous system and will help increase the level of excitement for anyone.

These exercises have been developed to arouse your total body energy in general as well as your sexual energy specifically. They are excellent to continue even after you have begun working with a partner, in between sessions with your partner. Then, after the major purposes of working together have been accomplished, the exercises can be continued as a way of keeping your energy tuned up. Make them part of your general health exercise program.

# Preliminaries for Working with a Partner

As you move into the exercises for working with a partner, your major task is to bring the energy you've achieved through working alone into the new relationship. The exercises in *Exercising Alone* are ample for getting you in touch with your excitement and teaching you how to breathe and move so you can experience the smooth flow of your body in orgasm. Now the task is to *keep* that excitement in the presence of another person ... in fact, to increase it through making *contact* and sensing another's *presence*. When you work with another person, the major thing to be conscious of is your feeling about the relationship, for it is in the feeling realm that you shut off your excitement and your pleasure.

It is absolutely necessary in working with a partner to establish the understanding that the *responsibility for sexual excitement remains with each participant*. As soon as you begin to try to teach somebody else to tolerate excitement, or as soon as the motivation and the energy for these exercises comes from outside yourself rather than within, you are automatically defeated. You cannot get somebody else to enjoy anything. You can do some things to facilitate it, but you cannot *make* anybody else enjoy something.

I like to re-emphasize this point to those who feel it their duty to help their partner, not realizing that they often invade the other's space and rob him of his own right to develop his own potential. I am reminded of the Kazantzakis story of St. Francis who was standing on a hill, at one with the universe, in total bliss and joy, in 'Satori.' All of a sudden, he began to think of all the poor, wretched, suffering people who were not at his level of Bliss, and he said to God in a very worried voice, "But God, what of those poor suffering people?" And a deep voice came from the heavens, "Francis, those others are mine. Take care of *yourself*." if you take the responsibility for your partner's excitement rather than leaving it to him, your working together is doomed.

When you work with a partner, it is important that both of you put off immediate gratification for the sake of possible long-range gratification. Although it doesn't happen routinely, you may become sexually aroused during the exercises, perhaps even have an erection. This will give you an opportunity to practice spreading your excitement throughout your body instead of focusing it on your genitals. Keep moving and breathing.

There is no rule that says if you are sexually aroused you have to satisfy that urge immediately. Enjoy your excitement and let it add charge to your exercises. It is important to discuss this possibility frankly with your partner in advance and to establish your feelings about your sexual excitement with your partner beforehand.

Remember, these are exercises to increase your tolerance to excitement. If you are not willing to do the work, if you get charged up and go on to an orgasm before you are able to tolerate the charge for any length of time, then you are going to decrease your possibility of working with the exercises successfully. For this reason, I recommend that when you work with a partner you do not go to orgasm. Later on we will talk about the use of the exercises

for increasing the excitement of foreplay and of the orgasmic cycle. That is the proper time to think about releasing your charge, in an orgasm.

These exercises for working together are to be done very slowly, and both partners have to be willing to commit themselves to the project. It is really better to work alone than to work with an uncooperative or impatient partner. This work cannot be hurried or rushed through in any way. The same areas of tightness have to be experienced again and again before you will begin to let them go. This may sound a bit difficult and discouraging, but the muscular patterns that defend your body were not developed overnight, and it will take time to pattern new responses. If you can work together this way, you may find a new kind of pleasure, a kind of sharing in this situation that neither of you may have been able to achieve before.

In order to work together you will have to open yourselves, your relationship, and your communications to each other. Both partners have to pay attention to themselves, as well as each to the other person. Many of us can tolerate the sexual experiences or pleasurable feelings that come with sex alone, or with fantasy, but when we get in the presence of another person, we no longer can tolerate these feelings. Instead, we get feelings of embarrassment, guilt, etc.

Some women can achieve orgasm easily by masturbation, and yet, when with someone else, find it impossible to reach a climax. Men more often find they reach a climax too soon. It is extremely important when working with a partner that you maintain contact and communication with that person so that you can experience the feelings in your own body and allow them to occur, and also be aware of the presence and effect of the other person upon you . . . and you upon him. This coincidence of feeling, or coming together, is part of the goal you will work toward.

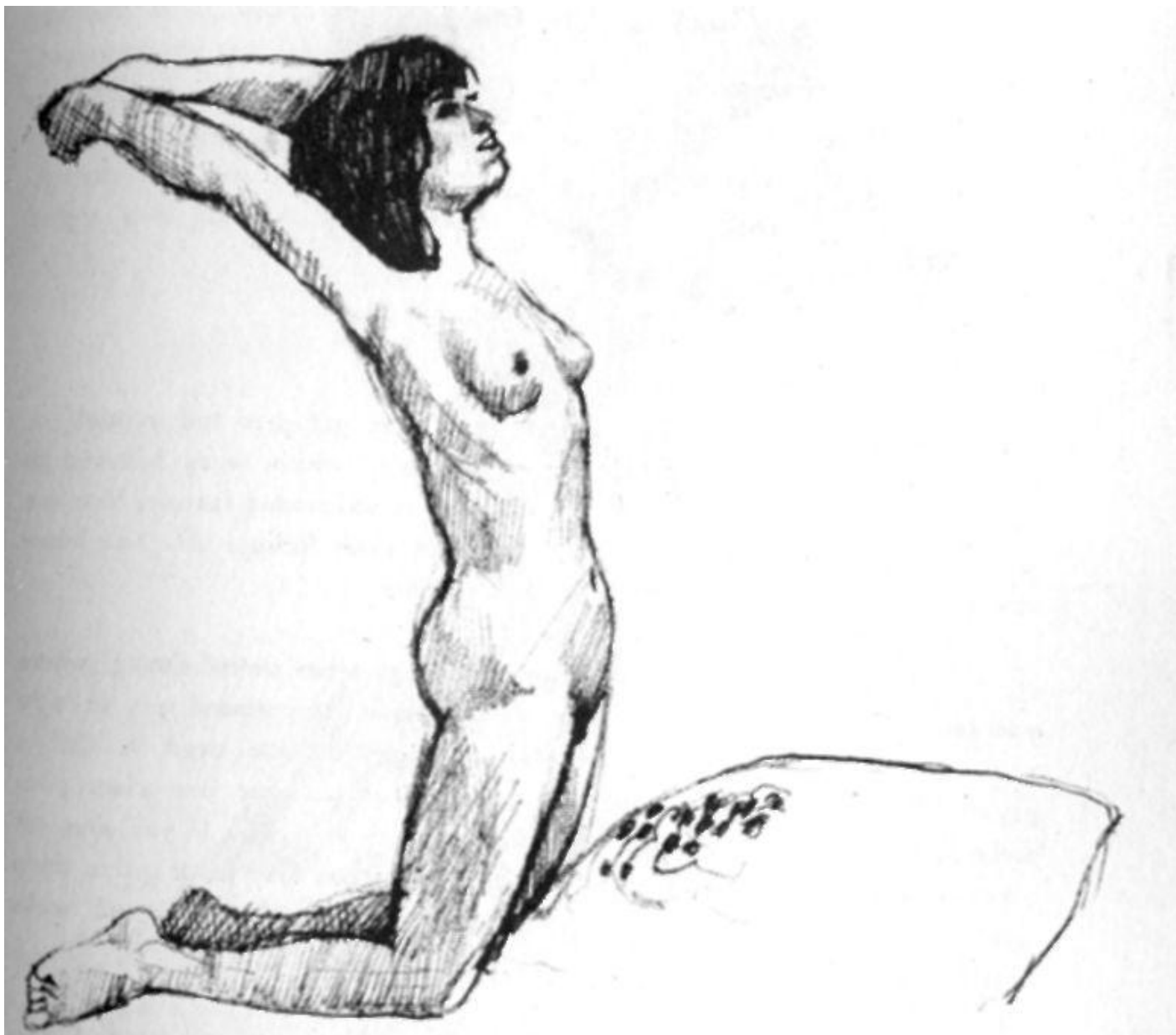


As I have said before, these exercises will put you in close touch with your emotions. This is true whether you are working alone or with a partner. You may have added discomfort if you are not used to exposing your feelings in the presence of another. All of a sudden, as you start breathing, you might "explode" into feeling. Many men, in particular, are not used to feeling like they are going to cry. Crying is a normal occurrence in this kind of work; you can feel like crying more easily when you increase your overall feeling content. We all have a number of things to cry about. If we didn't, we wouldn't be human. It's your partner's job to let you know you can go through this, to reassure you. *Let these feelings out*; you won't keep crying forever. Think of the body as an iceberg, a huge iceberg that has had many years to build up its coldness, its insensitivity, and its hard outer shell. Most of the iceberg's bulk is below the water, so when the sun comes out and it begins to melt, the only part that melts is the part above the surface. As that part melts through, another part comes up. And so the melting process, the crying, the allowing of feelings, is a continuous part of the growing process. Until you can "melt" some, until you can get in touch with all your feelings, you can't possibly allow your pleasurable feelings to increase.

Some people believe that because someone is crying or is into his feelings deeply, something has to be done about it. If a baby cries, he's usually trying to elicit some kind of influence on his environment to get something to happen. We respond by picking him up to comfort him or to get him to quiet down. In this work, you are to just merely *be with* your partner and allow him or her to have feelings; there is nothing that you can do about it, or that you have to do. Just be there, stay in contact, and allow.

Crying or feelings of loneliness or wanting to be held are one type of emotion that may come up. Another type that may arise in this work is anger

and resentment. If you get in touch with some anger, kick or hit a pillow, or bite or chew or strangle the pillow. The feelings must be let out, but *not taken out on your partner*. Just allow them to happen. These feelings may surprise





you by their intensity. You may feel like you're going to kill yourself or somebody else; you have "catastrophic expectations" which, when followed to their ultimate conclusions, will reveal themselves as unfounded fantasy. You can comfort yourself by knowing that you *can* turn these feelings off. You know how to do that; you've been doing it for a lifetime.

If you are in a space where your feelings seem overwhelming, where you can't go on, you can always seek counsel, and I recommend very strongly you do seek professional help if you even *suspect* you need it. Call a psychologist or psychiatrist and talk to him. Let someone else share your feelings; this may be the most important thing in your life. If you shut off your feelings now and go back into your iceberg, you may never get to them again. When someone begins to realize how turned off he is and seeks professional help, it's usually a major step in his life.

if your feeling space doesn't seem "more than you can handle," just return to it again later; it will be different then. Come back to it just as you do with your breathing ... a little at a time. In this way, you will be able to work through the feeling; soon it will no longer bother you.

I've talked mostly about the emotions that go with this work. Other feelings that will arise, whether working alone or with your partner, are bodily feelings. As you breathe, you tingle and vibrate. Your body begins to twitch. Sometimes the energy gets so strong you feel that you just can't contain yourself. If so, stand up and jump around, turn some music on and dance . . . let the energy out, let it go.

if the vibrations become so strong that you feel that they're overwhelming, put yourself on your side in a fetal position, curled up like a baby, and just lie there, breathing slowly . . . your breathing, tingling,

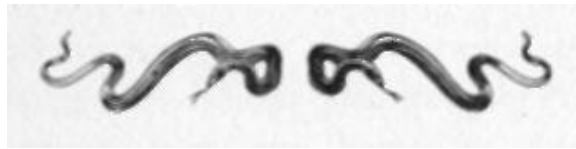


everything, will calm down in a couple of minutes. You have a safety valve; you can always shut the energy off. If your partner gets into this space, many times by just having him curl up in the fetal position and holding him, you can be of help. Put your arms around him very much like you hold a baby, not around his head, but around his body.



What if these exercises don't work? You might say, "I've done all of the breathing, and I do my pelvic movements, then I jump in bed, and as soon as I look at my girlfriend I go off." Or, "I work as hard as I can and I still can't have an orgasm. I've tried all your suggestions; you're full of baloney." It may be that you've fallen into a "performance trap" in your sexual relationship, and you automatically act a certain way. The more you can stay

in touch with yourself during intercourse, the easier you can realize whether this is what's happening to you. Such a problem is, in my opinion, beyond the scope of any book. If the exercises still seem to have no effect on you after several weeks of work this could be a sign that some form of counseling would be useful. These exercises were not designed for people who have a serious problem with sex. There are sex clinics in most urban centers now which are set up to help with just such difficulties.



In describing this set of exercises, I often need to distinguish one partner from the other, and have run into language difficulties. I tried "Partner A" and "Partner B," "Doer" and "Helper," etc. none of which are clear enough. Nothing seemed adequately descriptive without being bulky. I settled on "active" and "passive" as a compromise, with the reservation that when I use the word "passive" I am implying a passive (that is open, receptive) *participation*.

Begin with your partner by deciding upon a series of times to meet; allow at least one to two hours for each session, perhaps three times a week. My advice is that each of you take a full session or week of sessions in each role as "active" or "passive," then switch roles for the next session or week of sessions. Don't try to trade roles after each exercise or you will lose your energy charge and your rhythm.

You may not be able to work through the entire sequence for several sessions. If you do them all the first session, you are working too fast and need to *spend more time on each exercise*, if you can, imagine yourself moving in slow motion - that's the way this work should be done.

The sequence up to *lifting and rocking the pelvis* may be accomplished perhaps in the first two hours; from *rocking the pelvis* up to and including *grounding* should take another hour. *Start each session at the beginning exercise each time...* don't go on from where you left off the previous session because that would leave part of your body unenergized that time. The "getting acquainted" exercises need only be done for the first session or so - after that, skip them and go directly to your breathing and movement.

As you do these exercises, you may sometimes find that you will want to take more time with the breathing sequence, to get your breath energy up, and therefore will have to extend your total exercise time. Some of the breathing exercises you did when working alone can easily be used for this purpose.

One possible way of working so that you won't have to stop and refer back to the book all the time is to record an outline of the exercise sequence on a tape recorder. Perhaps there will be some things that you wish to leave out ... or to add from the chapter on *Working Alone*.

Take your time, relax into the exercises and enjoy!

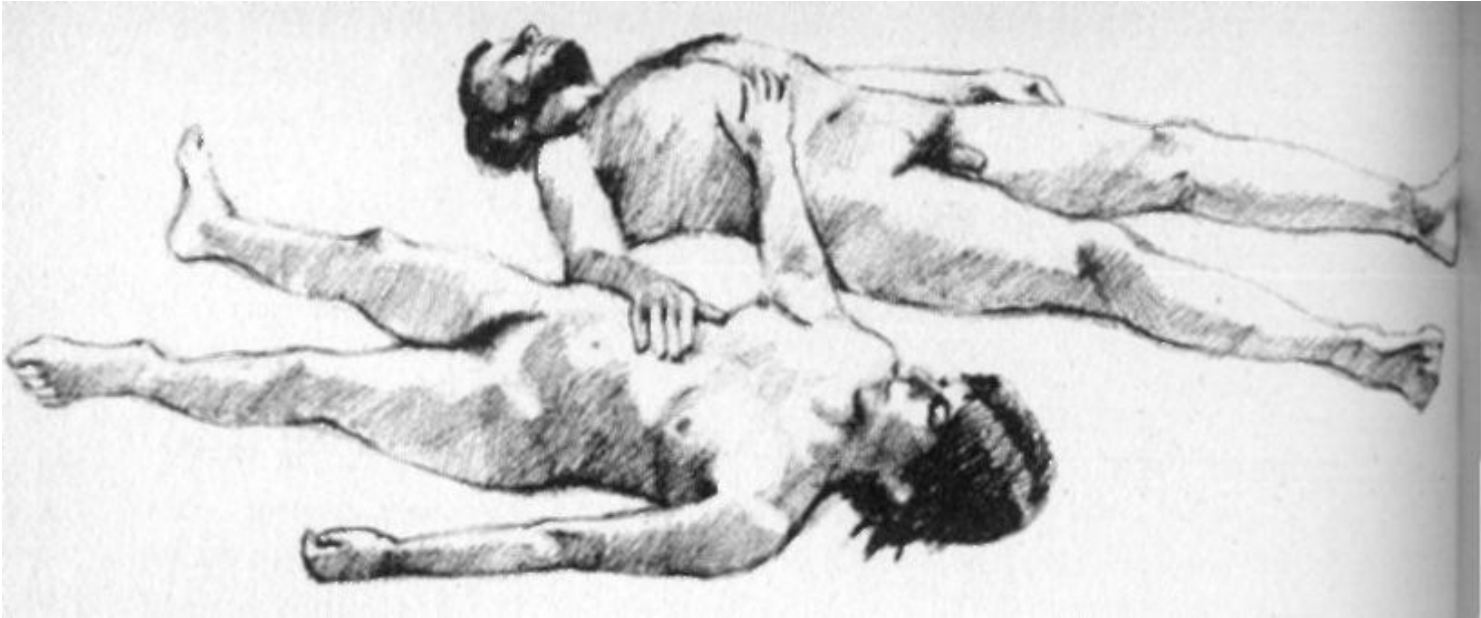
# Working with a Partner

When exercising with a partner, it is not necessary to work in the nude. In fact nudity sometimes gets in the way. If it turns out that this is the case, that your nudity creates unreal expectations, then put some clothes on.

The most important thing is to get used to *being with* another person. Being with another means accepting *where he or she is* ... not expecting anything, demanding anything, feeling any demand on yourself or putting any expectations on yourself. When this is possible, when you can really look at the other person with acceptance, without making a demand, then it is possible to begin to work together, if you can't do this, then you should discuss what it is that keeps you from doing it. Name what it is you want from the other person; make your demands explicit. Consider this an important part of the exercise and try to get to a place free of demands before you begin.

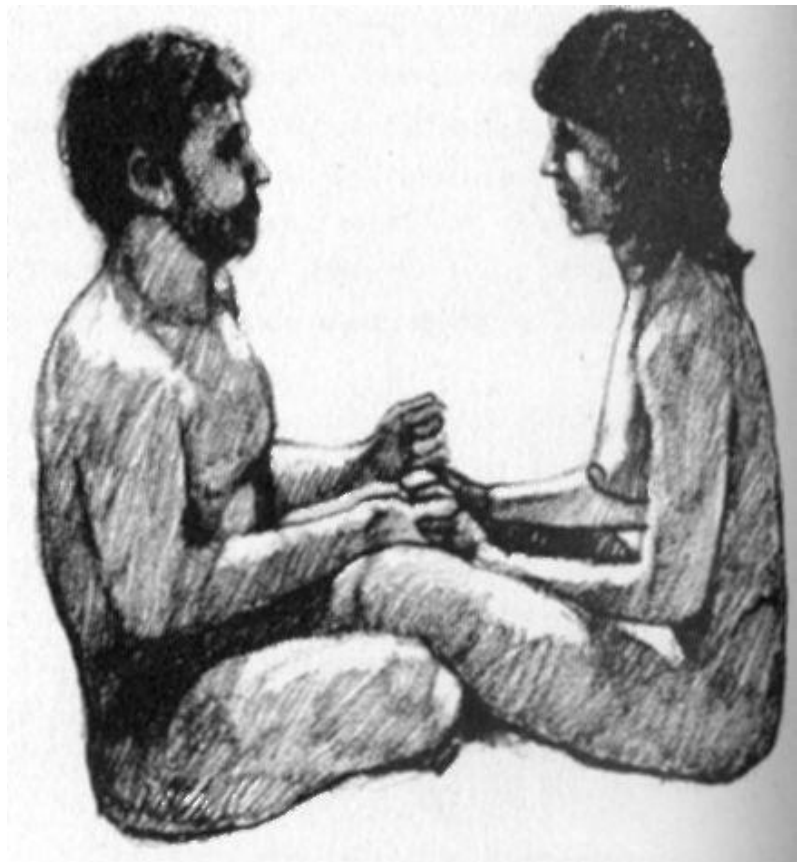
*Sensing another.* After you have established your relationship verbally, the first thing to do is to lie down together, each with a hand on the other's belly close to the solar plexis, and feel the other person's rhythm. You may notice quite a bit of nervousness now and that your partner's belly might be quivering slightly. In this position, you can feel his heart and how it beats. You can feel his excitement. Lie this way for at least five minutes by the clock ... until your rhythms have begun to flow together. At this point you'll





notice that your breaths seem to come somewhat at the same time. Don't make any effort to have this happen. Just lie still and pay attention to the other person's breath rhythm.

*Eye-ologue.* This is a silent, *no-sound-at-all exercise*. Sit up, as in the illustration, join hands and look at each other. As you join hands, do so in



such a way that you hold each other equally. You are not holding your partner's hands any more than she is holding yours. Sit in this position for a



bit and begin to look in each other's eyes to establish the feeling of *presence*. By "presence" I mean *are you here?* Is your partner *here?* It is possible to be present in the body, physically in the room, but not present with your whole being.

Sometimes just being *present* with another person is enough to cause you to become nervous, turn off, go away, close up, or alter or stop your breathing. Look at the other person; see if she's present, and acknowledge her. Continue this eye-alogue for a time; continue to make contact. (An eye-alogue 's similar to a dialogue; the difference is that you use your eyes only.) Remember, don't talk during this exercise . . . just look.

Now each of you *close your eyes* and put your attention into your body, inside yourself. Try to find your center, a place of calmness inside

yourself. Experience what it is like to be with yourself. Stay "there" for at least a minute. Now come back to the *present*. Open your eyes and be aware of your partner again. What is it like to be "here?" How do you feel here?" Compare this "here" with your "there," your inner self. Go inside again. Experience your "inside" more fully . . . come back again . . . open your eyes now, and again make *contact* with your partner. Each of you can continue to shuttle back and forth between the "here" and the "there," comparing your inner experience with your outer.

This *contact* and *withdrawal* shuttling can be very useful to you, in several ways. By withdrawing briefly from a situation into your physical experience or your inner self, you can usually get some rest and support; then you can come back to the present with more energy . . . you can cope better. Many times you'll discover "there" inside what is missing "here." I'll talk a bit more about contact and withdrawal in the chapter on *Losing Your Mind*.

Now, come and be present in the "here" with your partner, and bring your attention to your hands and to those of your partner.

*Silent conversation with hands.* Imagine that your hands can speak or have a voice. Find out about your partner by letting your imagined "hand-voice" speak to your partner, then allow your partner's hands to "answer." Each partner *imagines* a conversation between the hands, but neither speaks out loud. A conversation could go like this: "I'm holding you tightly because I feel nervous and I feel your calmness reassuring me." Your partner's hands might answer: "Please don't be afraid; I will not hurt you," or "I too am tense and am holding on to you." Continue this imagined dialogue as long as your hands can express what you feel; then talk about these exercises with your partner. Tell him what has been happening in you and how you are feeling right now. Talk about your feelings during the "eye-alogue" too and how they changed or didn't change when you went "inside" . . . talk about what your hand "said" and what his hand "answered" during your silent conversation with hands.

*I — Thou.* Now put your hands on both sides of your partner's head while he puts his hands on either side of your head. Describe to each other what's between your hands. Do this before reading further.



Many people, when they describe what's between their hands, refer to their partner's head as "it," an object. And that's how they treat someone else. So if you described what you held between your hands as an "it," that's how you held the person ... as "I - it." Look at your partner and say aloud: "I - it," still holding onto his head. This will give you a feeling for what it's like to treat a person as an object.

Now, try another statement ... "I — you." Say "I - you" to your partner a couple of times. This will establish what it's like to treat a person not as an object, but as another person. "I — you" involves a separateness, a "you" out there. "I — you" is still not *relational*.

Now try "I — thou." Martin Buber said in his book, *I - Thou*, that when "thou" is spoken there is no *thing* for an object. When there is a thing there exists another thing; both things are bound by each other. An "it" can only exist through being bounded by another "it." But when "thou" is spoken, there is no "thing," no "it," for "thou" has no bounds. The speaker has taken a stand in relation to another. If you treat another as an object, you treat yourself also in that manner; but in the I - Thou relationship there is a sense of *caring* for another as you care for yourself.

A *relational process* is taking place which both of you are sharing. The "thou" implies that a little of you is in me, and a little of me is in you, and we share that relationship with the infinite being. It's a "thou" that experiences both of us together. This experience - of both of us *together* in the "I - Thou relationship — I want to encourage! This is a good exercise for opening up to your friend or mate. Again, talk to your partner of your feelings about this exercise, about knowing him as "Thou."



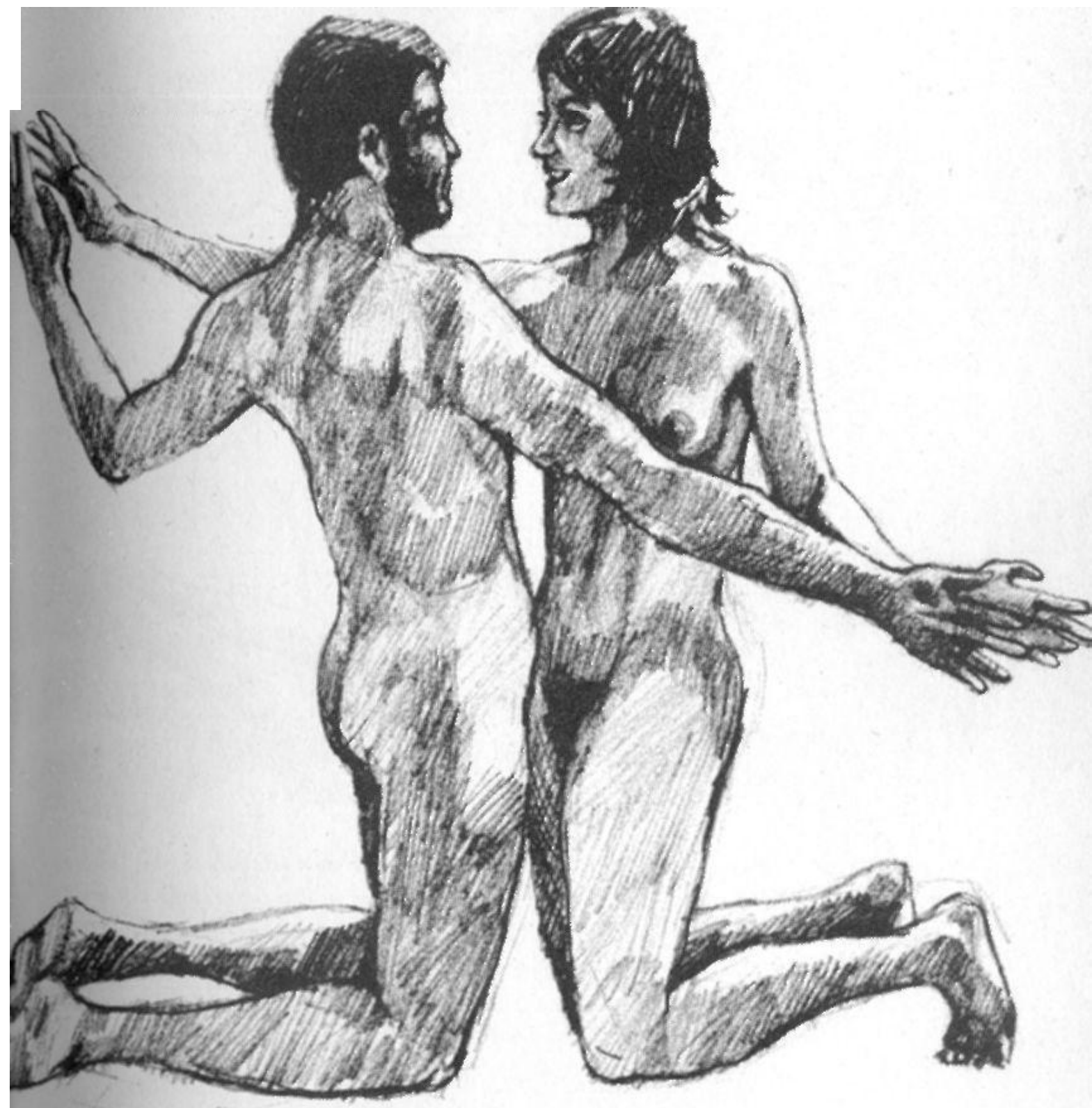
*Sensing another's energy.* Sit opposite your partner on the floor. Now rub your hands together rapidly for a minute to generate heat and energy in your hands.



Put your hands up next to each other, about a quarter-of-an-inch to an inch apart. You will feel the other person's presence or "vibrations," even though you don't touch her hands. *Close your eyes* now and with your hands



still almost-together, feel the other person's *presence* with your hands. Extend this to a movement or "dance;" don't touch, but be aware of where the other person is. Keep your eyes closed during this "dance" and you'll find out who's





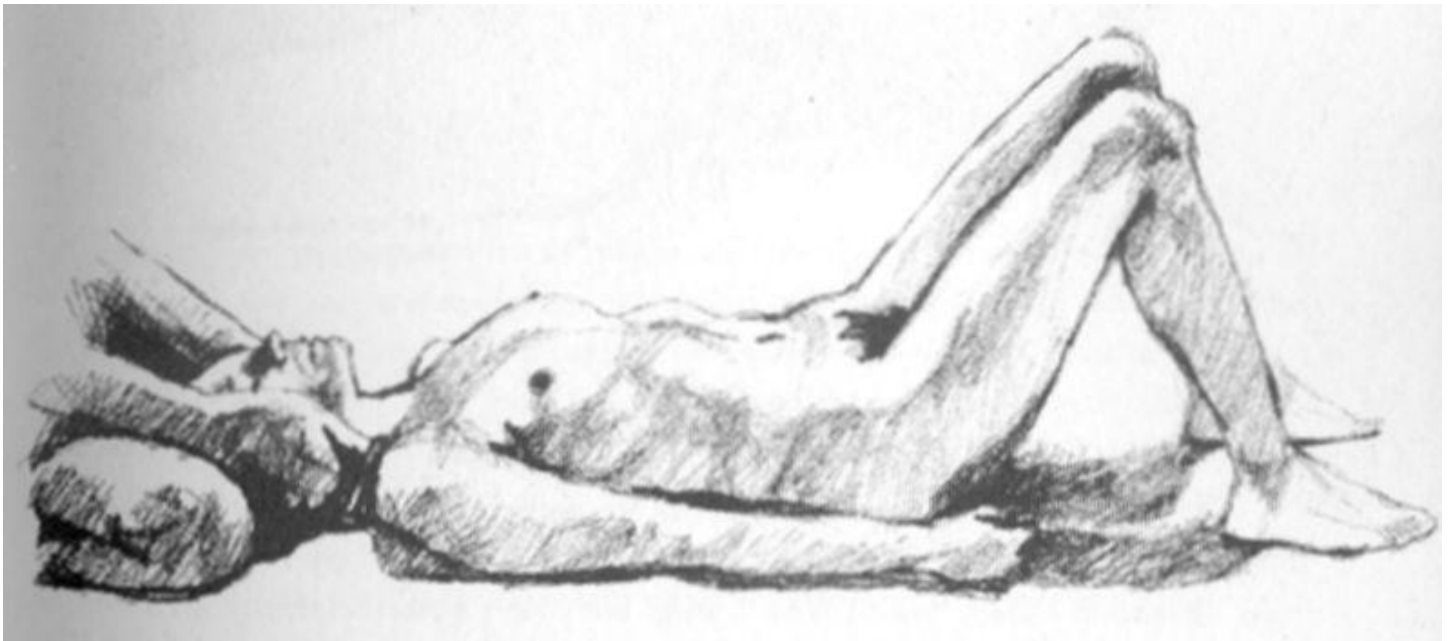


leading. Keep silent during the exercise; talking will only distract you. Take turns; let the lead come from one of you, then flow to the other. Allow your movements to be slow and gentle. Start on your knees; move to a standing position. Allow this movement to happen. You are getting in touch with your partner's sensitivity to you and with your sensitivity to her. It's amazing how much you can sense with your eyes closed.

Now share your experiences verbally with your partner; talk about what you discovered about yourself and about her. Share how it felt to be active or passive, the follower or the leader.

*For the rest of these exercises,* one partner will be "active" and the other "passive." (Remember both partners are actually active participants in this process.) Choose which of you wishes to be "passive" first; you'll switch places later so both of you will experience both roles. All the exercises in this chapter are directed to the "active" participant to read to the "passive" partner, who does them.

*Saying "Hello" without words.* The "passive" partner begins by lying on her back with her knees up, in the breathing position. The "active" partner



kneels behind, and begins by merely putting his hands next to his partner's ears, somewhat in the way the sensitivity "dance" is done . . . not touching, but at a distance, allowing her to feel the presence of his hands.



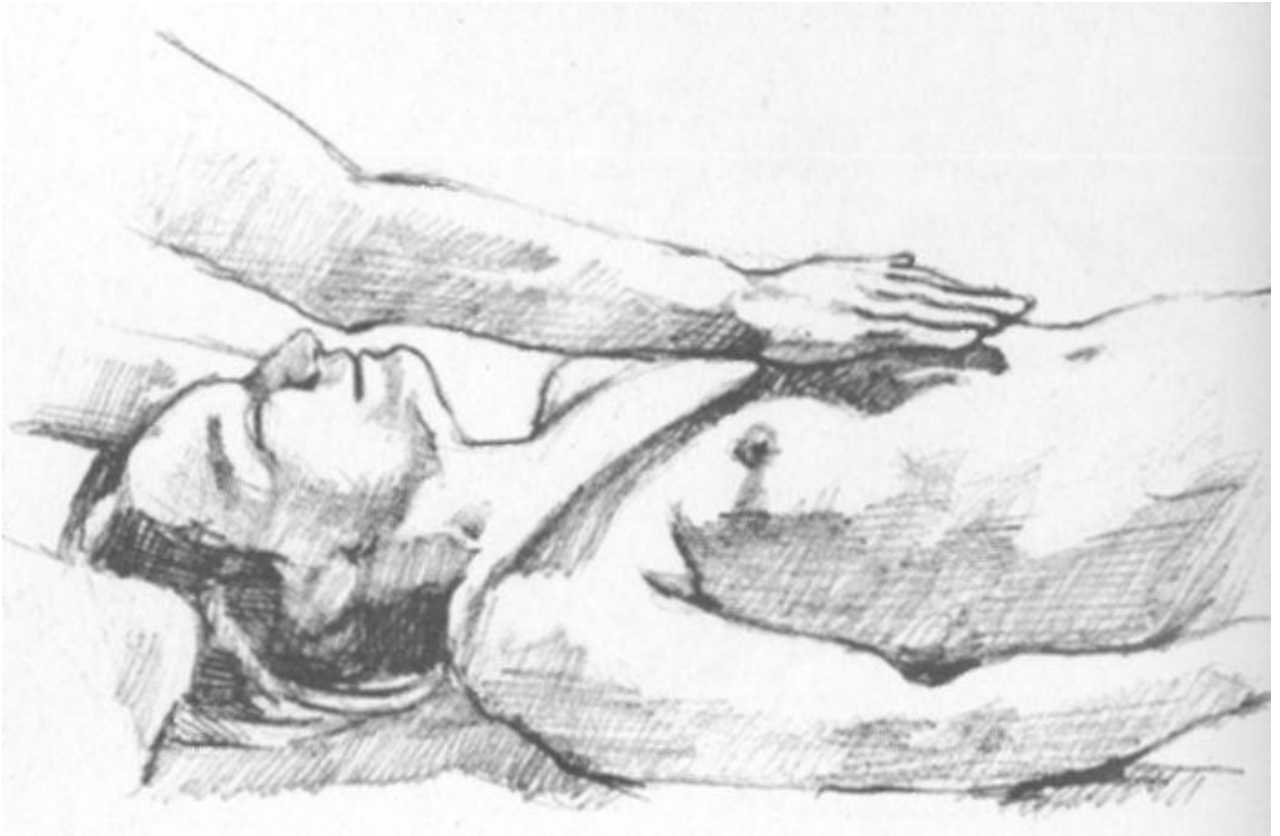
The most important thing you can do for yourself is be with another "thou," with that part of the other person that shares with you this time and space dimension called "now." Your caring for your partner helps you get into that place. Keep your hands next to your partner's ears for a minute or so.

Now hold your partner's head. (If you can continually keep in mind the word *holding* and experience the care that this word implies, in the way you



touch your partner and while you are with your partner, you will certainly promote the proper atmosphere for doing these exercises.) As you hold, begin to breathe with her. The receptive or passive partner just breathes normally, while you begin to make your breath move with her breath. Notice any tension in your own body, where you feel tight as you're breathing. Watch your partner's chest and belly move. If you review the chapter on *Breathing and Movement* you'll understand what you should be seeing now . . . her breath as a "wave." Slowly, as you match your partner's breath rhythm to your own, you'll find that you can feel in your own body where she is holding on.

*Developing a breathing pattern.* Now you are going to help your partner develop a smooth breathing pattern. Without touching your partner, put your

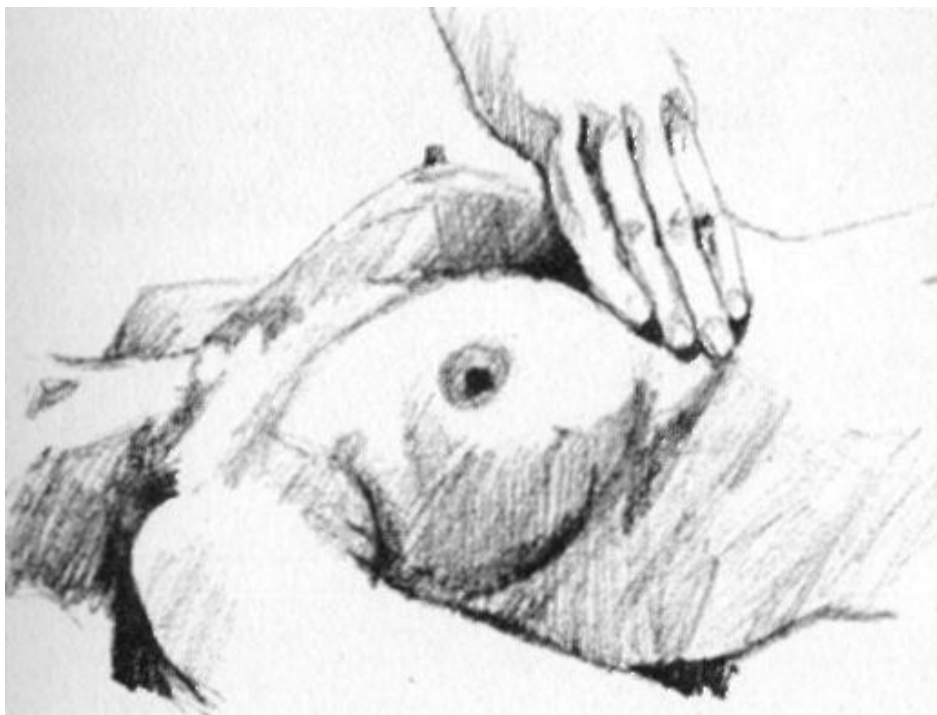


hand over any tight area you see on your partner's body. Your partner will feel the energy from your hand. Many times this energy will enable her to relax her body.

The upper chest, in the clavicle area, and the lower chest, at the solar plexus, are constricted in many people, so just rest your fingers on these areas



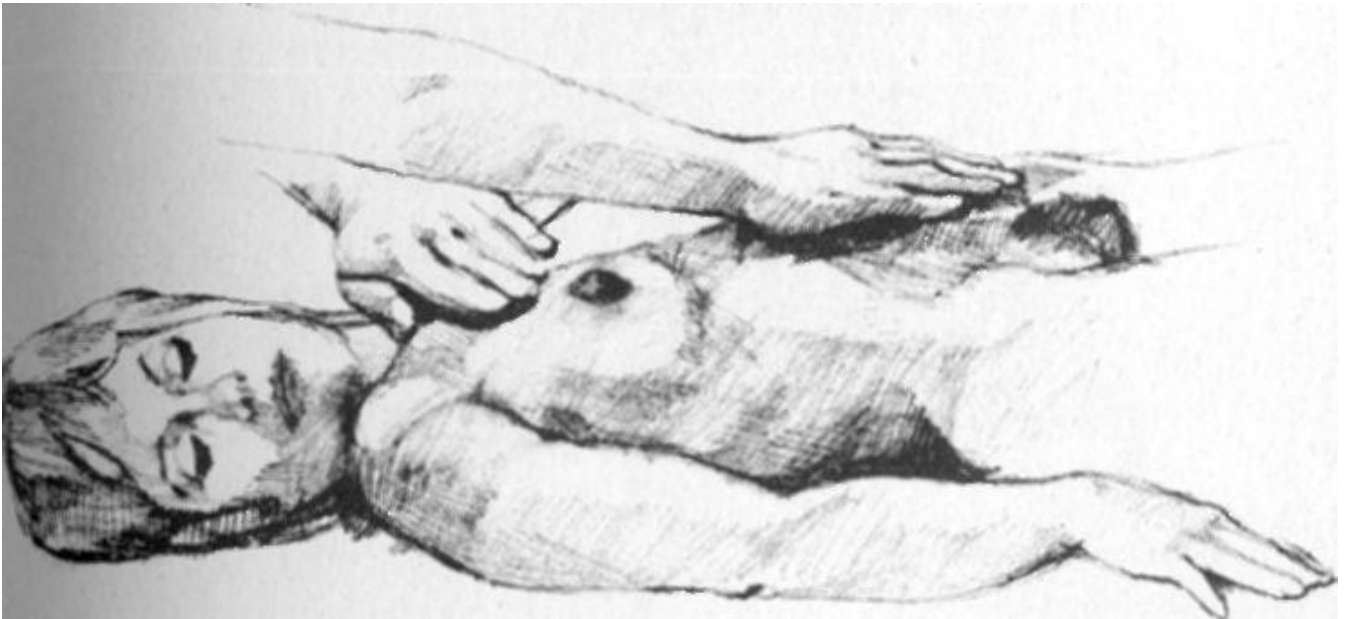
and, as your partner exhales, add a little pressure first on one area, then the other, to encourage her to let the air out completely and use this increased torso space for better breathing.



Now as your partner takes a breath, push down on the chest with the palm of your hand, increasing your pressure as the air is expressed out and decreasing it as she inhales. Regulate your pressure to follow her breathing movement. *Stay sensitive to her rhythm.* Work in this way until her breathing seems deeper, more regular; about 5 minutes should do.



Now put one hand over your partner's belly and one hand over her chest and again bring your awareness to the belly-chest area. Do not touch her at first. The "passive" partner, as she inhales, brings her chest up first and then



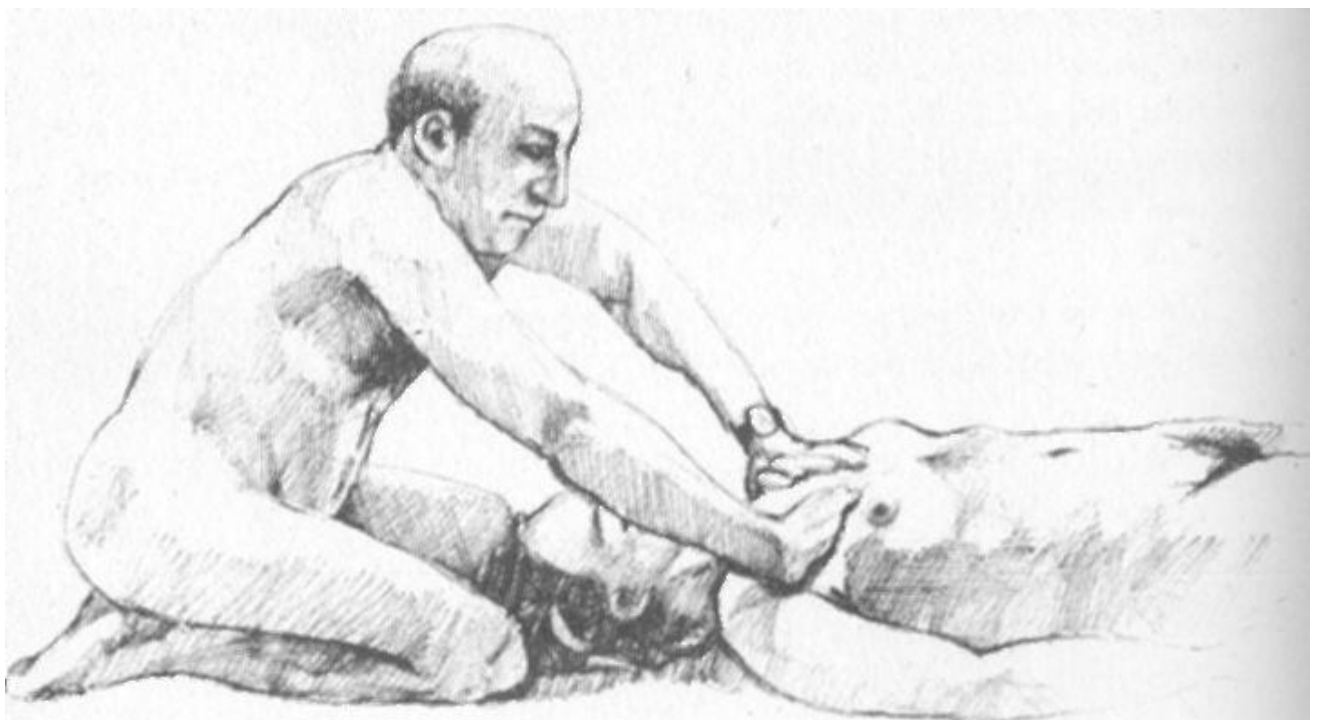
her belly up, to touch your hands. What you're trying to do now is make your partner aware that she should be breathing with her chest first and then with her belly, with both of them going down together on the exhalation. However, if your partner breathes belly first and chest second, then both down, go along with that sequence. As I explained in your first exercises, some people are "belly" breathers and will go belly first. The important thing is that both parts, chest and belly, participate in a complete breath.

Now, as her chest and belly go down together, push down and help expel the air out. You'll find that as you do this your partner may begin to "hold"

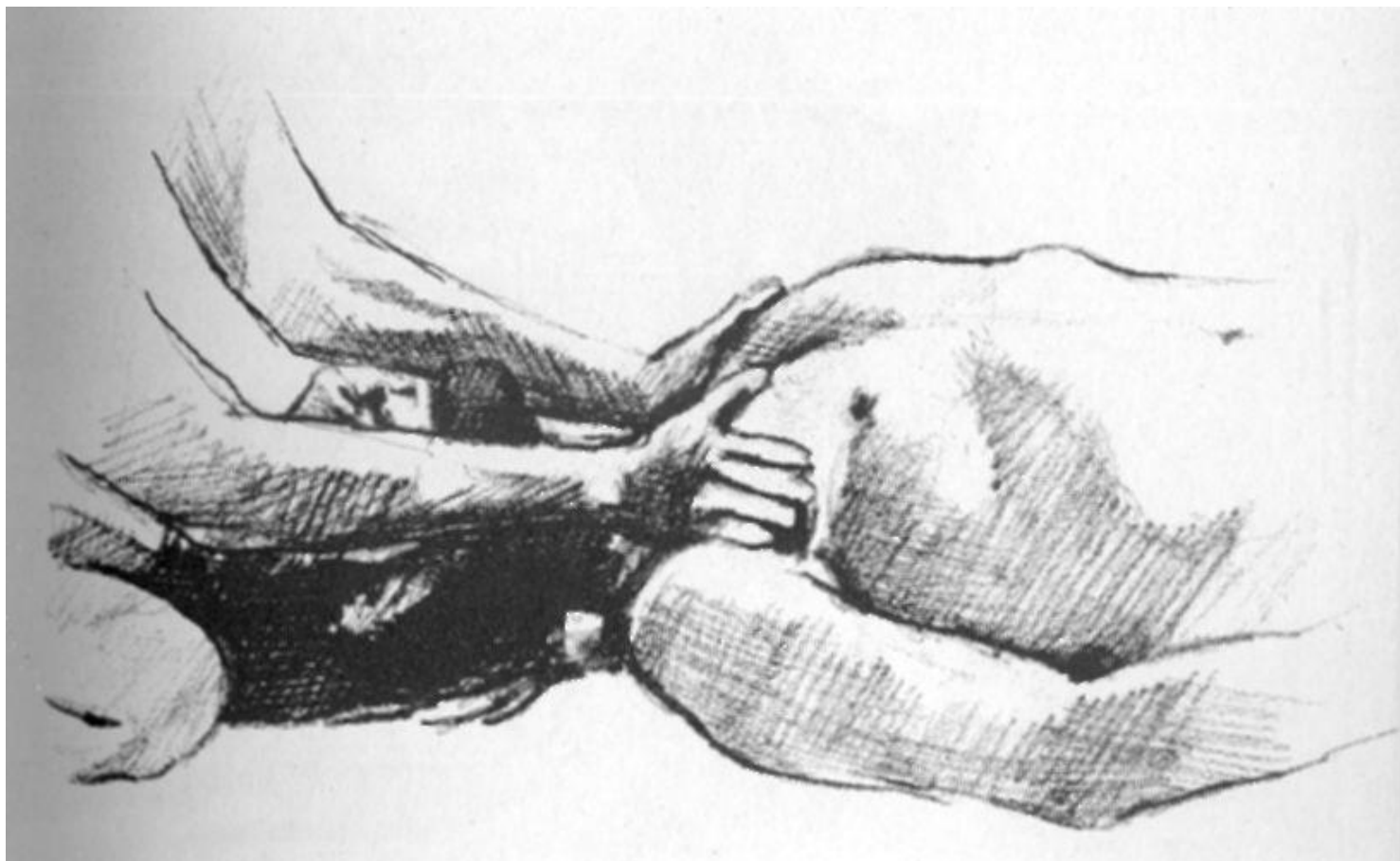




in the chest by tightening some chest muscles, if you take both hands and put them just above the chest (just below the clavicle) and add pressure just at the final tip of the exhalation, it will force the upper chest to participate in the breathing.



The pectoralis muscles of the chest sometimes become quite tense, so if you can massage the muscles of the chest just above the breast area, in the



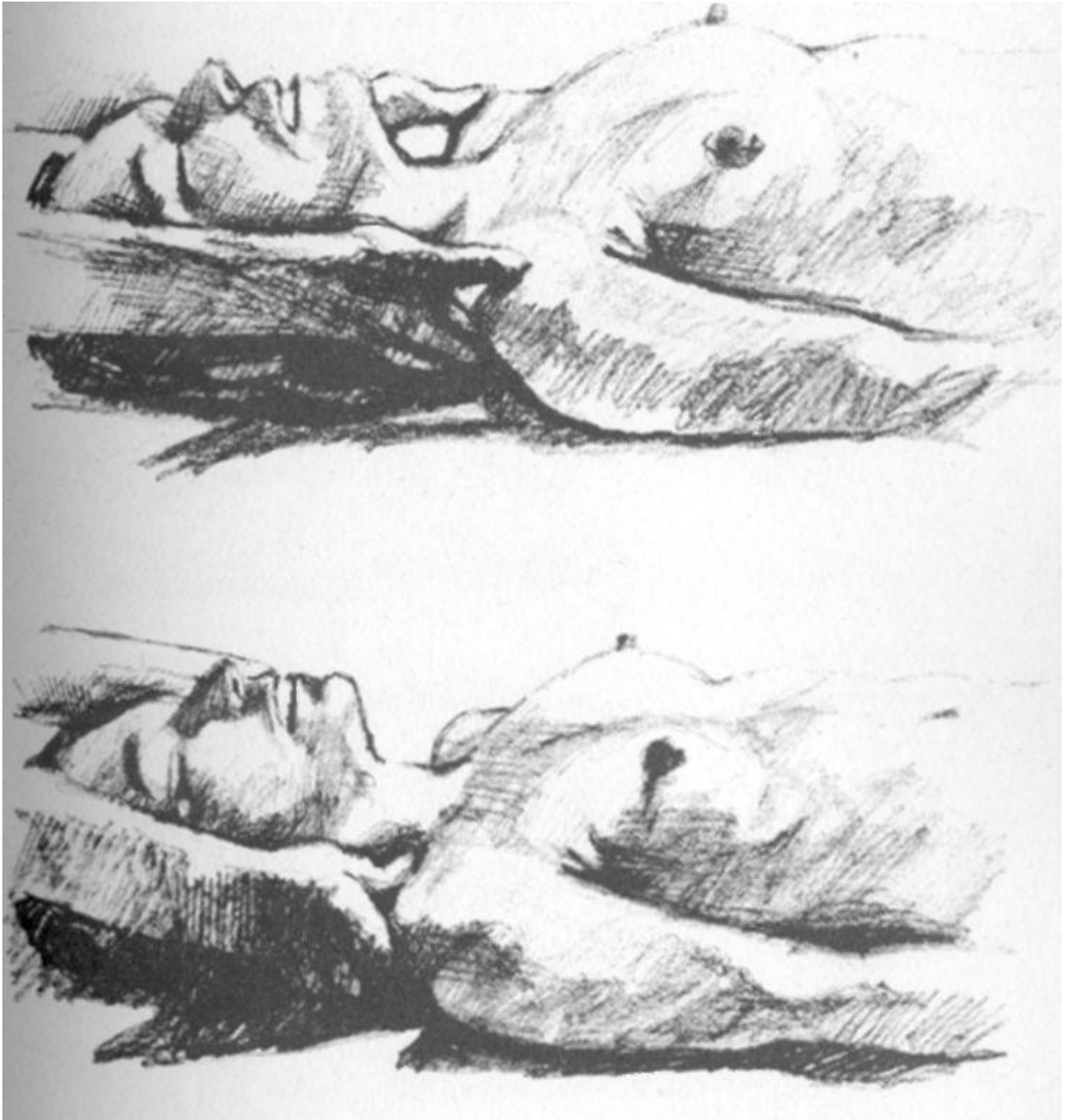
upper chest where the musculature is, this will help your partner a great deal to "let go." As you work on tight areas in his chest, your partner should be breathing deeper, and his body should be more relaxed.

if you're working with a man, remember these are very heavy muscles and if you're smaller than he is, you might have to add quite a bit of pressure to be effective. Don't worry, you're not going to break any ribs, but you are



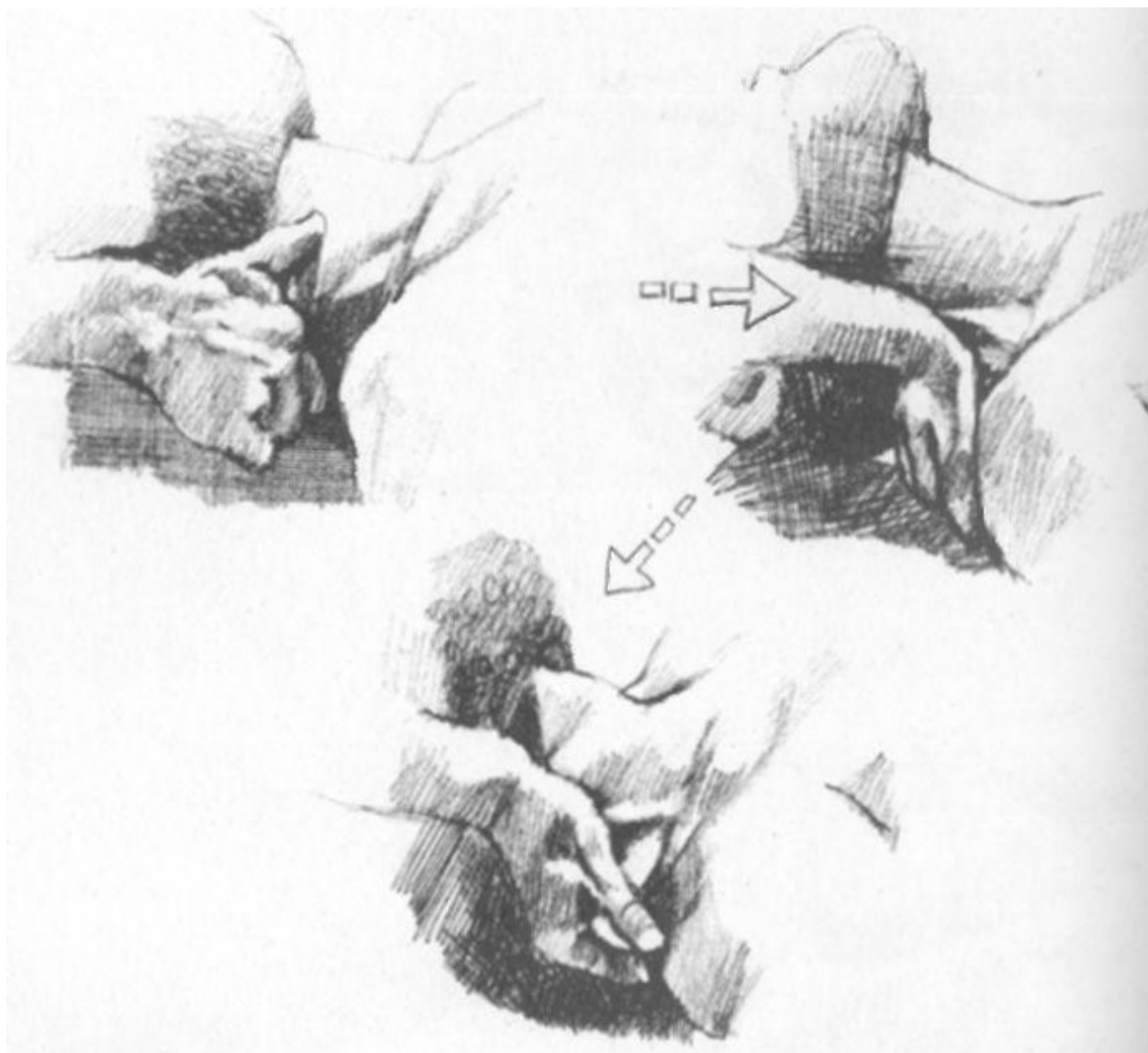
going to assist him to begin to use his chest better in his breathing pattern. So, as he takes a breath in, take your pressure off the chest, and then lean forward, putting your body pressure onto his chest to help force that breath out.

Your partner now may begin to feel a tingling in the face and some tingling in the hands, as in the exercises when working alone. Many times



tension is held in the neck, in the muscles running up the back and along the side of the head. Pressure and massage in these areas greatly reduces the amount

of tension. Use your hands, not just your fingers, to massage the back of the neck, lifting up with your strokes.



Come up the back of the neck to the back of the head and the muscle at the attachment of the scalp, where a great deal of tension is held.

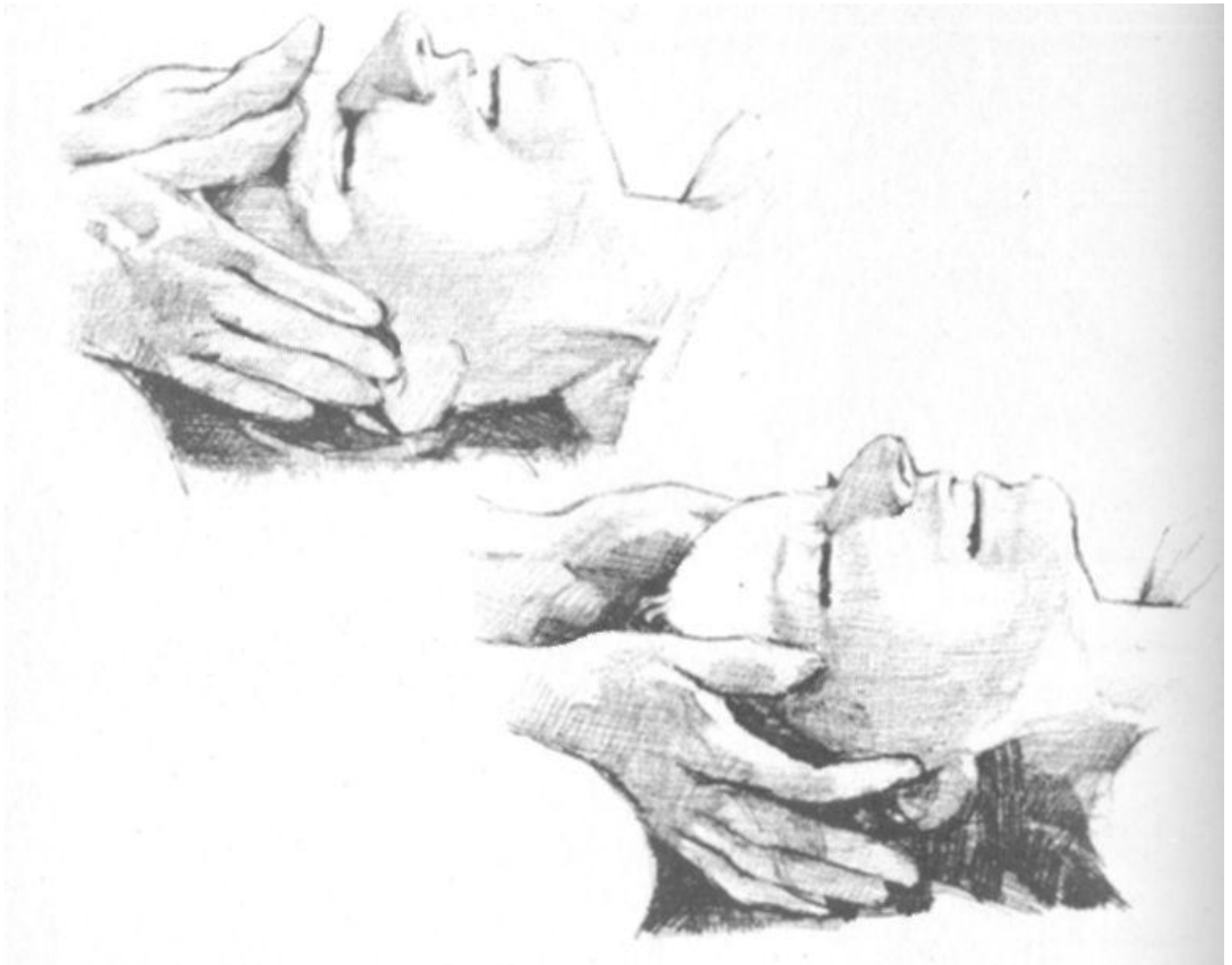
By the time you get here, you may find that your partner has stopped breathing. If so, go back, start the breathing pattern again by placing your hand on your partner's chest, and work through each exercise back up to this one. Once the breathing pattern has been re-established, and your partner's



tolerance for being touched has increased, go again to the neck and continue to loosen it up, using light pressure and circular motions to massage the area.



*Now we move the massage to the face.* Begin by putting your thumbs together in the middle of the forehead, the rest of your hands resting on the temples. Stroke the brow, bringing your thumbs alongside the brow and down across the eyebrows.





Do this a number of times.

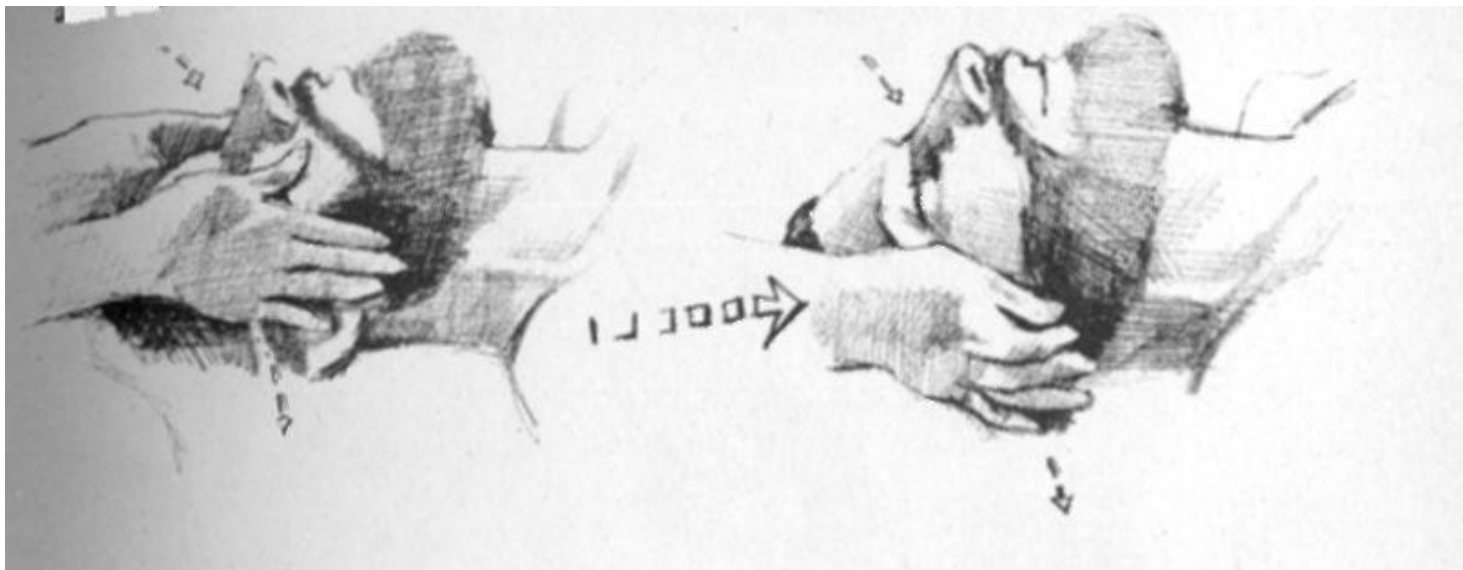




When you get to the sides of the head, use the heel of your hand to massage along the temple and the side of the head area. This muscle, the temporalis, is used when you bite down, and a great deal of holding takes place in this area.



Always carry the strokes on around to the sides of the head. Go below the eyes and start at the sides of the nose . . .

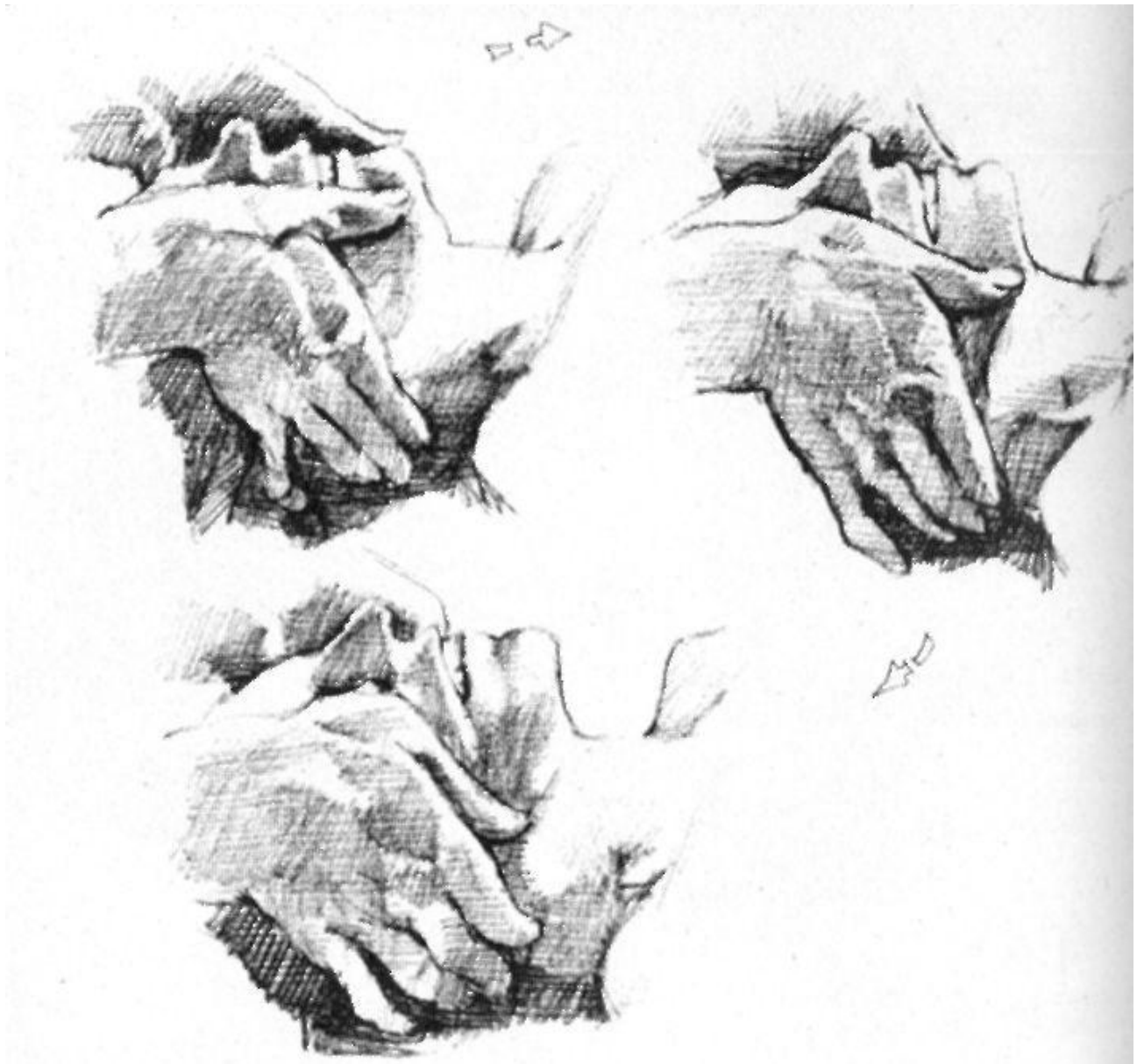


again the stroke is carried around the sides of the face.



Now bring your thumbs across the upper lip, beginning at the center, and massage along the sides of the jaw.

Massage the muscle in the jaw in little circular motions. Then do the lower jaw the same way, going around the chin to the muscles of the jawbone. This facial



massage helps to break down the "mask of holding," and a great many feelings

come up, including feelings of relaxation and comfort. As these feelings come up again your partner's breathing will tend to catch and stop, so go back to your beginning breath work again, paying attention to the upper chest in particular.



If your partner feels like crying, encourage that emotion by holding his face with both hands.

It is important at this point that the "passive" partner communicate where she's feeling her tension, and her feelings regarding the amount of pressure that you are using in your massage. For some, a light pressure is



almost a tickling feeling as opposed to being relaxing. And too firm a touch on the face may be uncomfortable. So it's important at this time that the "passive" or receptive person point out where it is that she wants more, or less,

pressure. What area does she feel is still tense in her chest, and in her breathing? What parts of her body are tingling; are there any vibrations or twitching? if there is, it means that the muscles are letting go. The tingling sensations are important, and the more area of the body they cover, the better her energy flow. Have her shake her legs if she feels like it. The *Knee Drop* exercise is also good to use here.

*Back to back bend.* This is an exercise for developing trust as well as a good way of opening the chest and body so that it is moving and breathing more freely. Begin by standing back to back and interlocking your arms, if you are the "active" partner, get in a position so that your partner's buttocks are on a level with your lower back. Now lean over with slightly bent knees and lift, supporting your partner's weight with your *legs . . . not with your back, but with your legs.* Differences in size really don't cause a great deal of



problem as long as the "passive" partner's weight is placed over the "active" partner's legs. (The weights of our models were about 200 lbs. on top, and 115 lbs. for the lifter.)

As your partner takes a breath, bring his arms down. With his exhalation, the arms should be raised. Do this at least ten times, and you'll



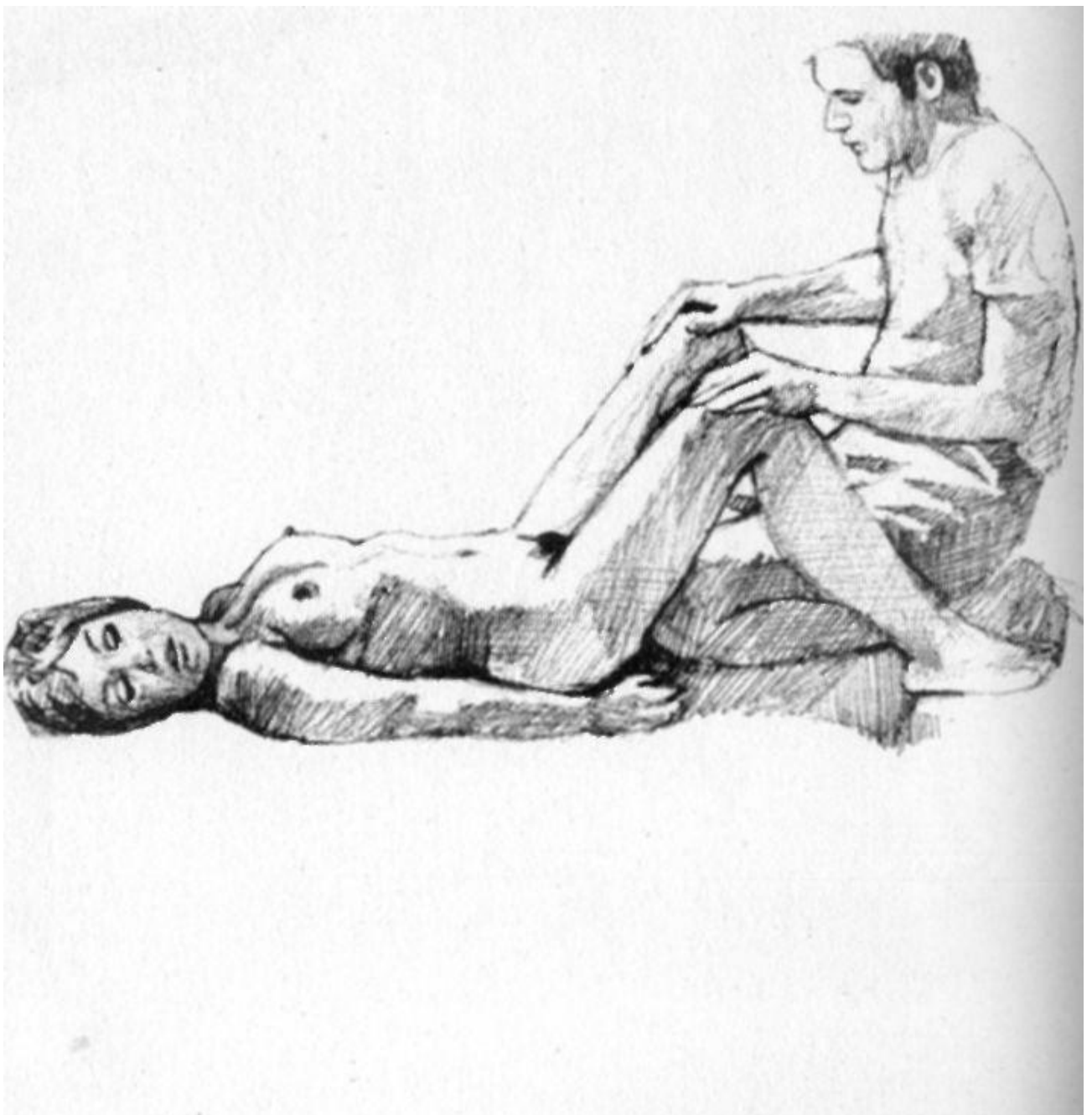
Begin to see how much it stimulates your partner's chest. His legs should be dangling or hanging, and his head resting on yours. Encourage him to just completely let go.





I strongly recommend that anyone who has *any* kind of back problems at all *not* try this exercise. It is not absolutely necessary to do this one, but it is a marvelous exercise to do for building up trust as well as opening up the "passive" partner's body, if your height or weight differences are too great have your partner do *Over the Barrel* instead.

When you've gotten this far with the exercises, and your breathing is good, you are ready to begin the pelvic movements. The "passive" partner should be lying again on her back, knees up. Her breathing should be "going;" tingling should be well started. Go around and place your knees so that they



support or fit in under your partner's buttocks. It is extremely important to make this contact - your knee cap against her buttocks. Now say "hello" by



holding her hands or her feet, or both. Rest here and allow both your breathing patterns to settle at this point. Make eye contact and pay attention to your



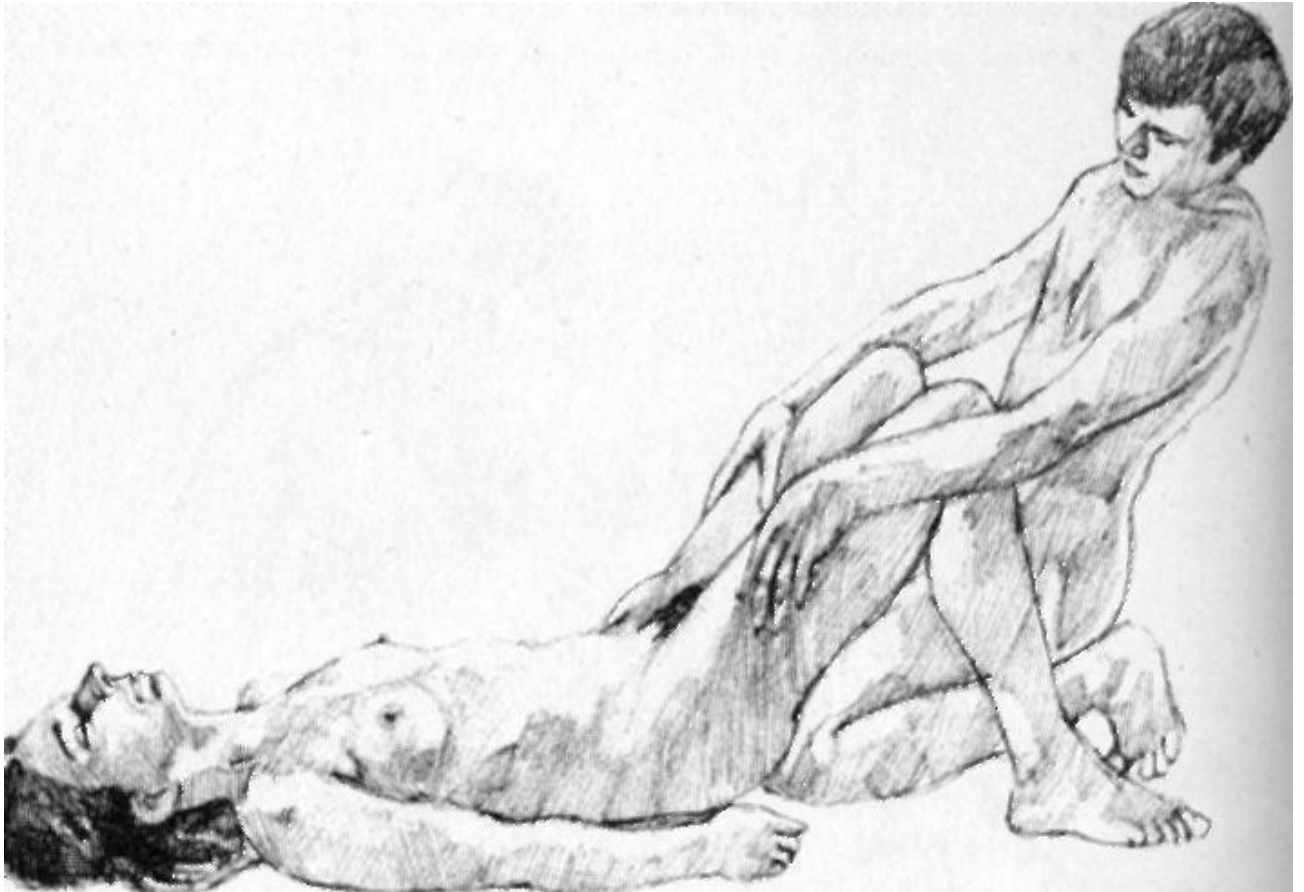
own feelings now. Check your partner's breathing; you may find that you'll have to go back and help your partner start her breathing sequence again.

Now it is time for the "passive" participant to mentally shift the "origin" of her breath down to her genital area, as she did in the exercises for working alone. From here on, she must imagine her breath is drawn in and expelled out through her genitals as she moves.

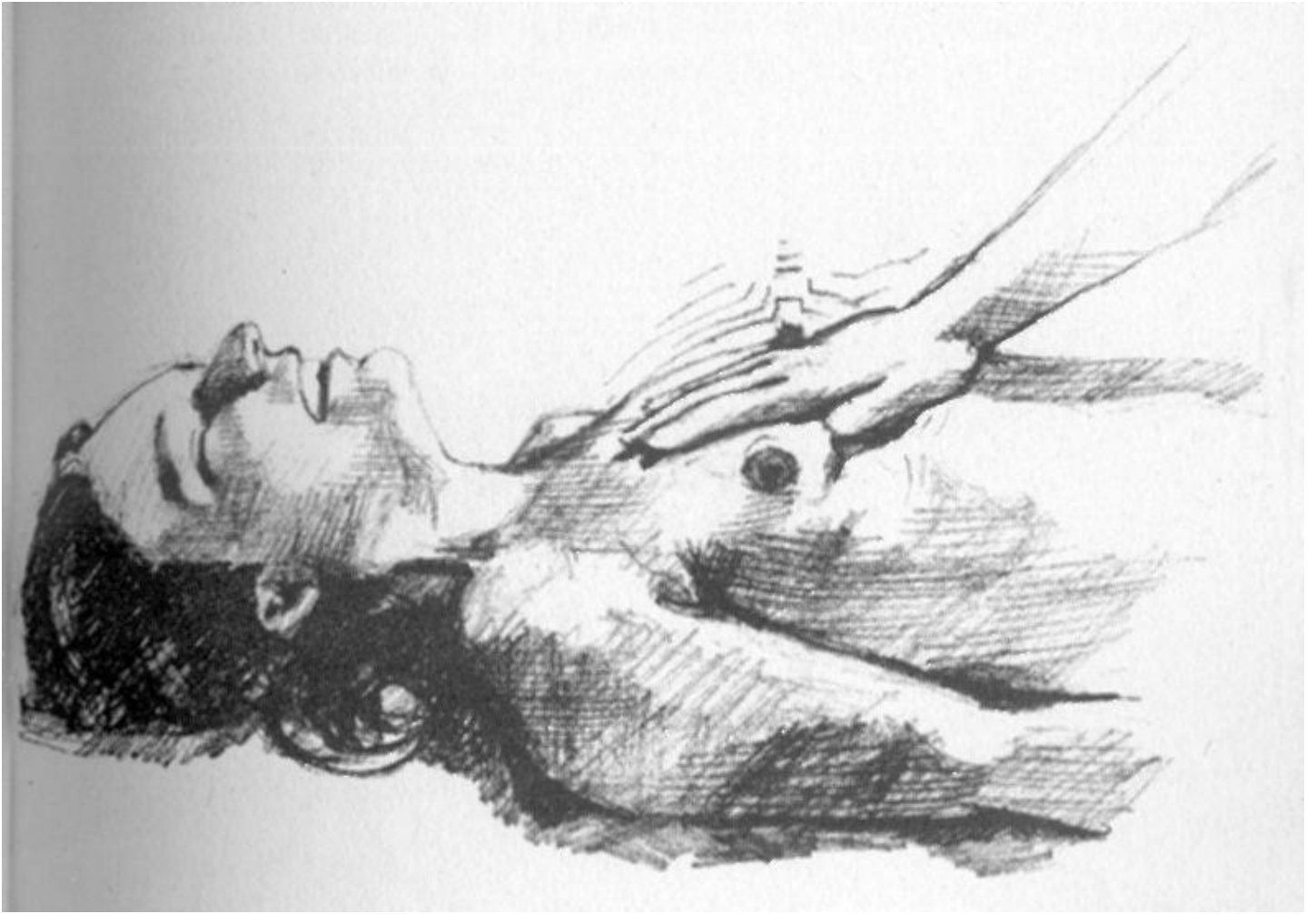
*Starting the breathing again.* Place your hand on your partner's chest this time you're in a different position . . . just place your arm between his legs ... and get his breathing started again. If at this point your partner has



any difficulty getting his breathing under control because of the new and possibly strange positioning, it is best to just sit and comfortably wait again one or two minutes. Remember, there is no hurry. Usually the breathing will



just start again. If your partner has difficulty sometimes it's useful to just bring your hand up to the chest and have your partner pant with her chest. This is

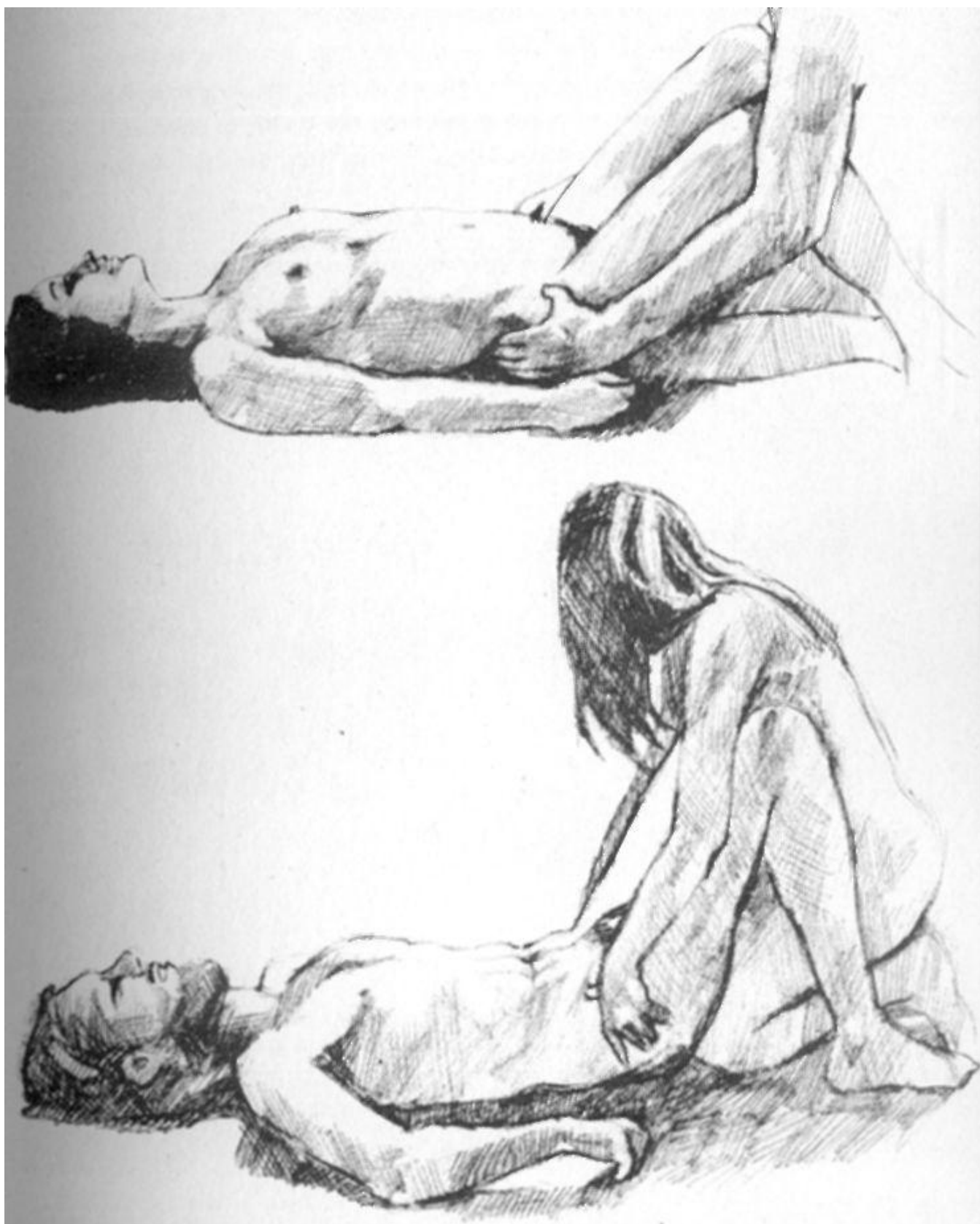


one of the best ways to rapidly increase energy flow. The sequence is the same as in working alone; pant six short pants, then one long exhalation. See page 75 if you don't remember how.

When the breathing pattern has again been established and is smoothly moving, begin *pelvic rocking*. Keep in mind that no one can bring energy in to the body from the outside; movement *has* to originate from within. All you do here is just rest your hands on your partner's pelvis . . . putting your thumb: on the crest of the iliac and the forefingers around the sides. As your partner.



breathes, *emphasize* the rotation of her pelvis by placing your hands under her buttocks and lifting up with her exhalation, then back down with the breath in.





This movement is slow and very, very smooth. Concentrate on it for at least five minutes, doing the movement and breathing, the passive partner making a sound as she exhales . . . back and forth. You'll find that as she does this her breathing pattern may change again. Both of you should be breathing in unison at this time. If you feel as though *your* breath is tightening, hers probably is too. Both of you should stop and concentrate on getting her breath going again. It is a matter of relaxing, allowing the breath to open so that the pelvis moves *each* time a breath is taken - moving back with the breath in and forward as the breath goes out.

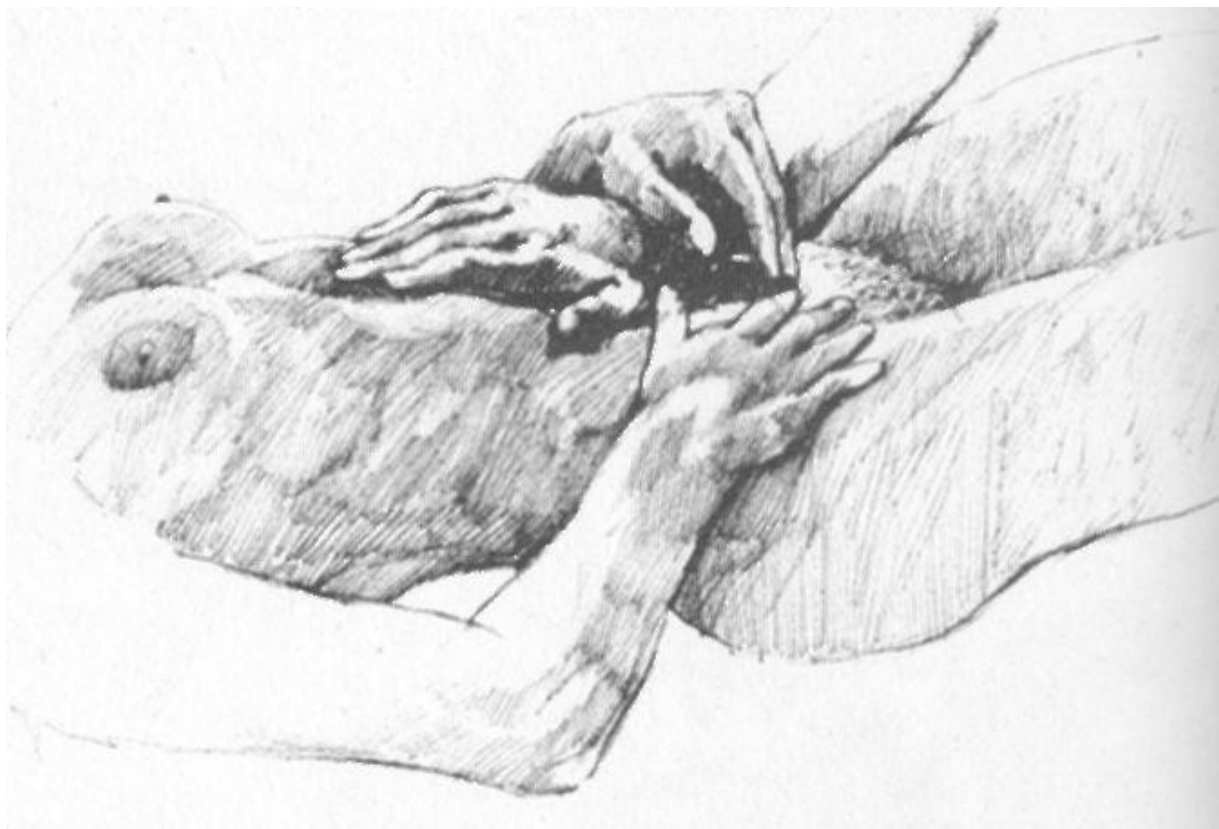
After a while, your partner can begin to emphasize and accentuate this movement, bringing the pelvis up more. As this is done, areas in her body



might begin to become more tense. It is your partner's responsibility to let you know where these areas are. Go back to any tense area and work there, adding



a little pressure and massage. Emphasis to these areas . . . perhaps to the face, abdomen or the back of the neck, can begin to loosen them. If you can give some reassurance to your partner in this way, it is extremely helpful.



These exercises must proceed slowly. Sometimes nothing needs to be done; sometimes nothing should happen, if you can just hold your partner's

hand and let him know that you're there, you may accomplish as much as all of the manipulation, all of the movement, all of the breathing you have been



doing. Being *with* another person is extremely important; often this is enough to enable the person to feel his tension and let go.

*Don't climb over your partner!* In your eagerness to be with your partner, you may be tempted to lean over to say something or just be closer . . . this may give your partner a feeling of being smothered or pinned down or being pushed in some way. Avoid, in any case, the possibility of getting on top of your partner, keeping her down.

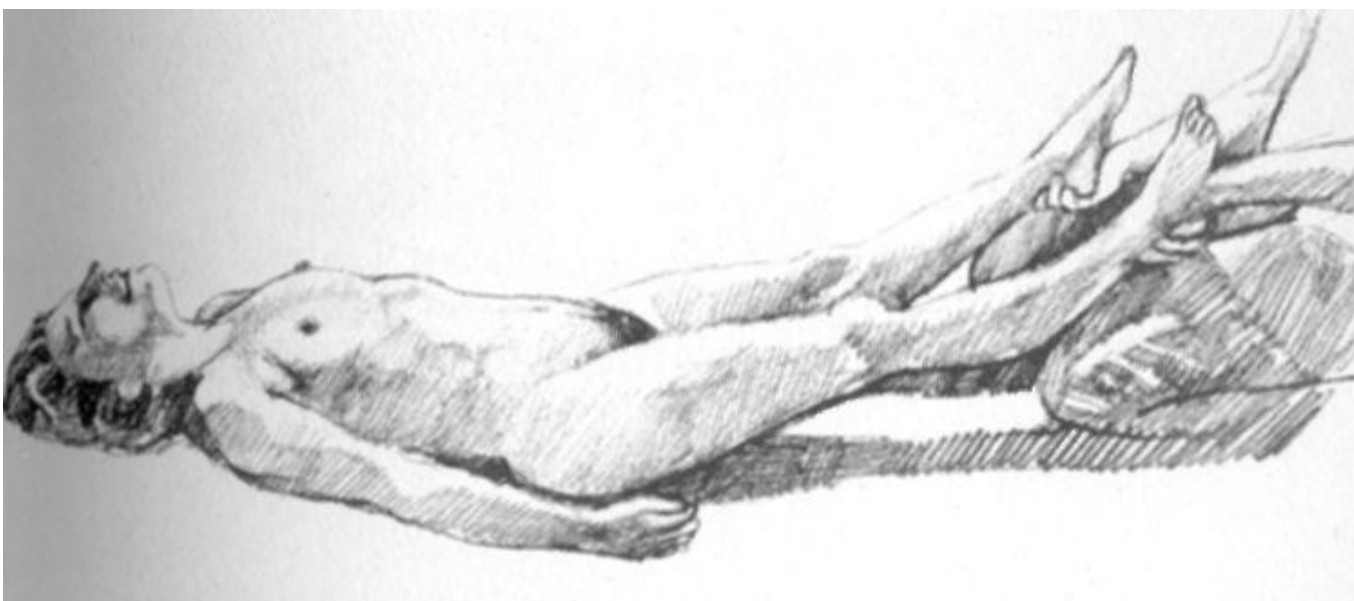


*Rocking pelvis with legs.* Sometimes at this point your partner's breathing and pelvic movements begin to get so tense and tight it becomes

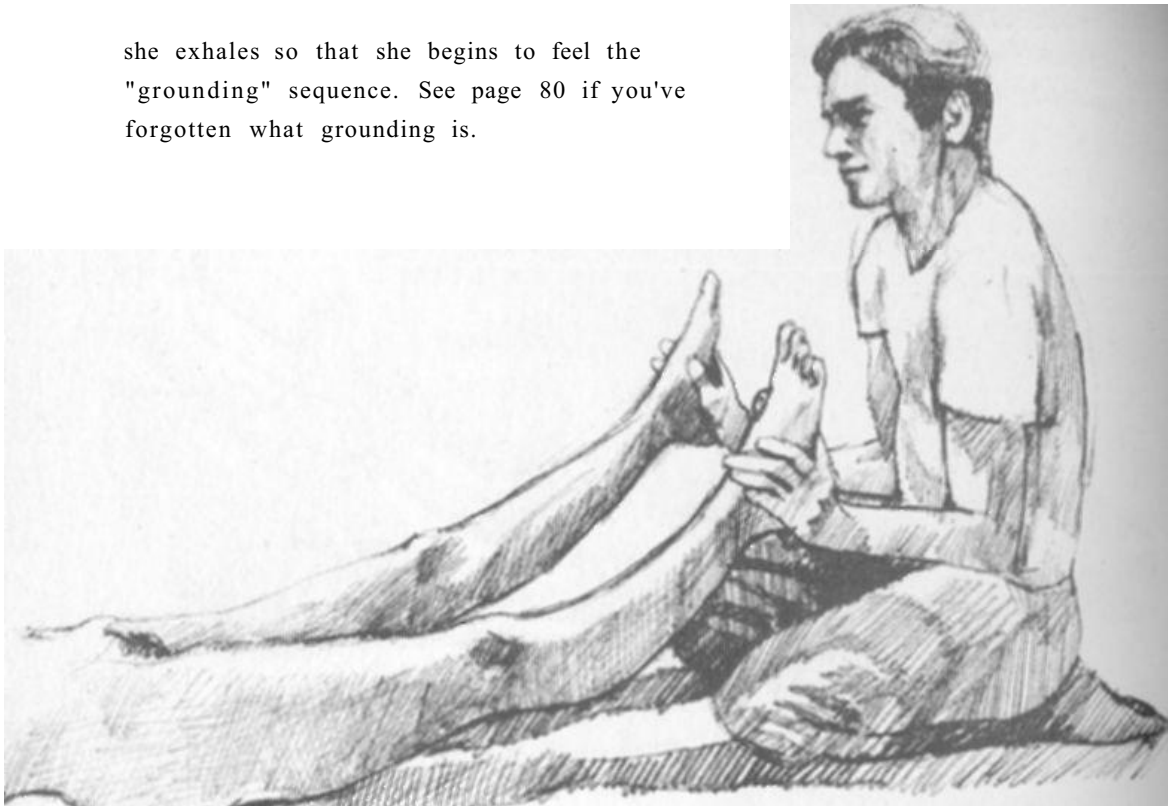
difficult for her pelvis to move. A way to loosen it is to take your partner's legs and with a little push and pull motion, rock your partner's whole body



back and forth. Do this about six times, then stop and push on her heels as

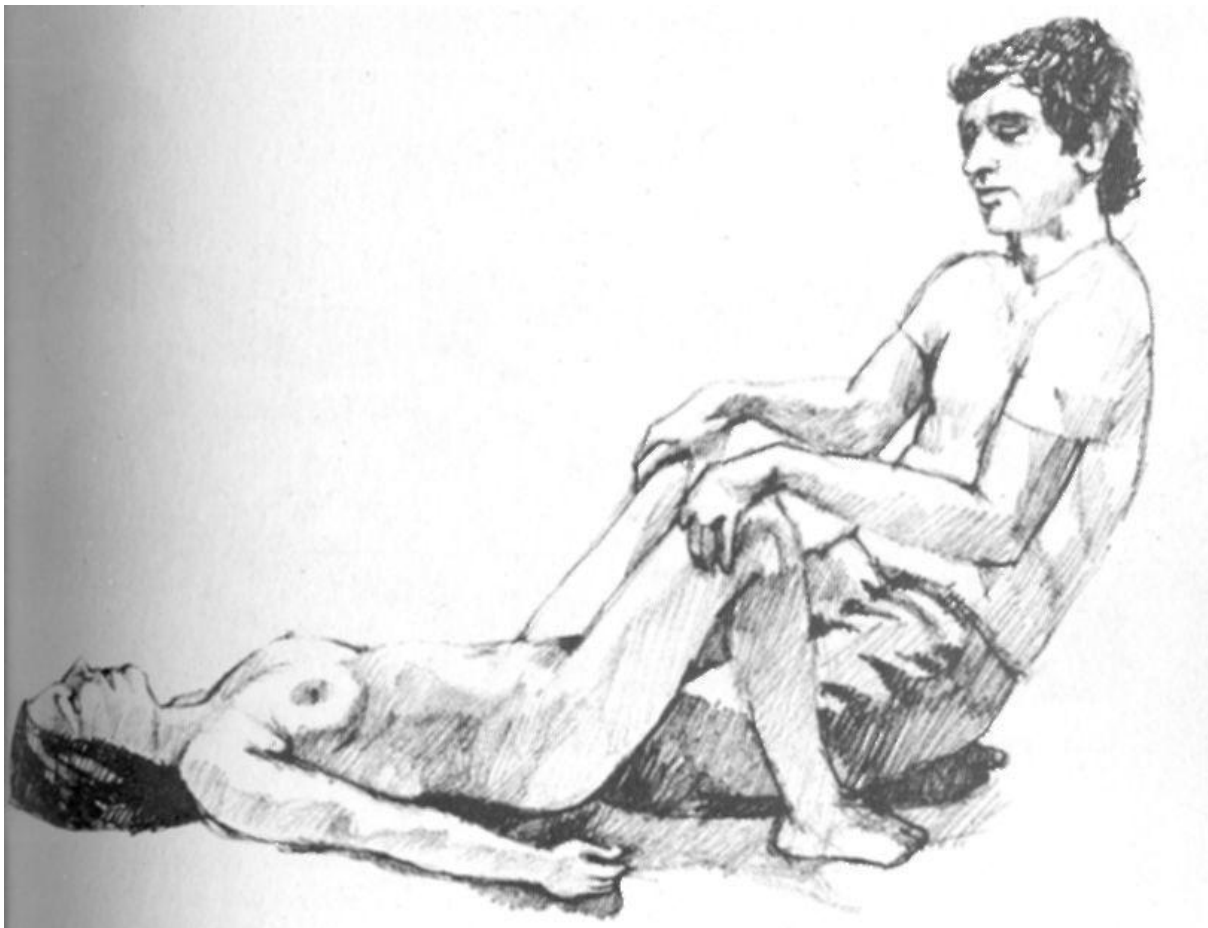


she exhales so that she begins to feel the "grounding" sequence. See page 80 if you've forgotten what grounding is.



if your partner's legs are too heavy for you to hold this long, rest his feet on your thighs and rock yourself back and forth too! This puts your whole body right into it and lessens your effort. The *Knee Circle* and *Knee Drop* exercises from *Working Alone* are sometimes useful at this point. See page 87.

*Moving the energy to the ground.* Return again to the pelvic rock. Rest your hands on your partner's knees while she does pelvic rocking and breathing. Breathe in unison with her and remind her to keep thinking of





breathing in and out through the *genitals*. Now as your partner exhales, put pressure on her legs, directing it toward her feet for 2 or 3 minutes so that she increases her consciousness of her feet touching the floor.



*Pelvic lift.* Your partner continues to breathe and to move, but now at the end of the exhalation, the pelvic lift is done. Your partner imagines

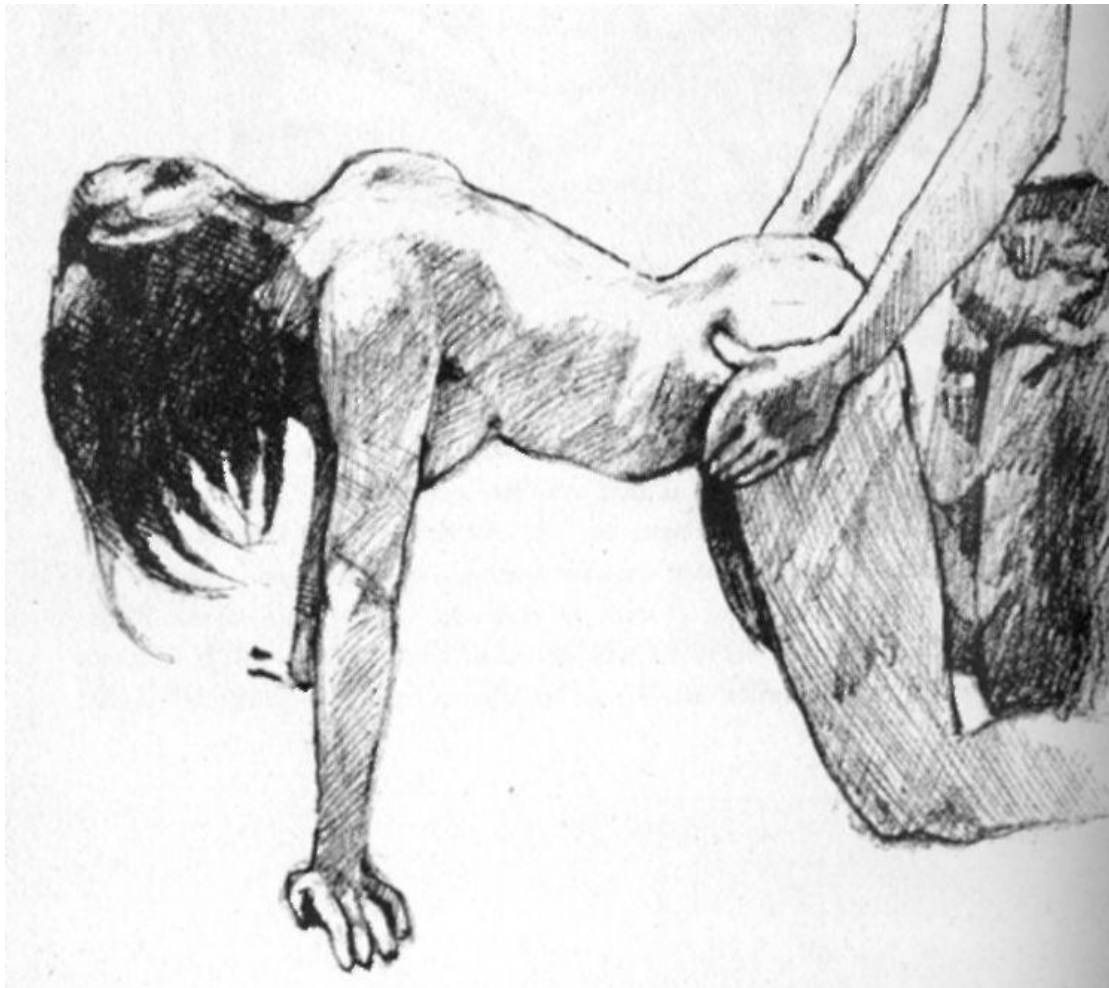


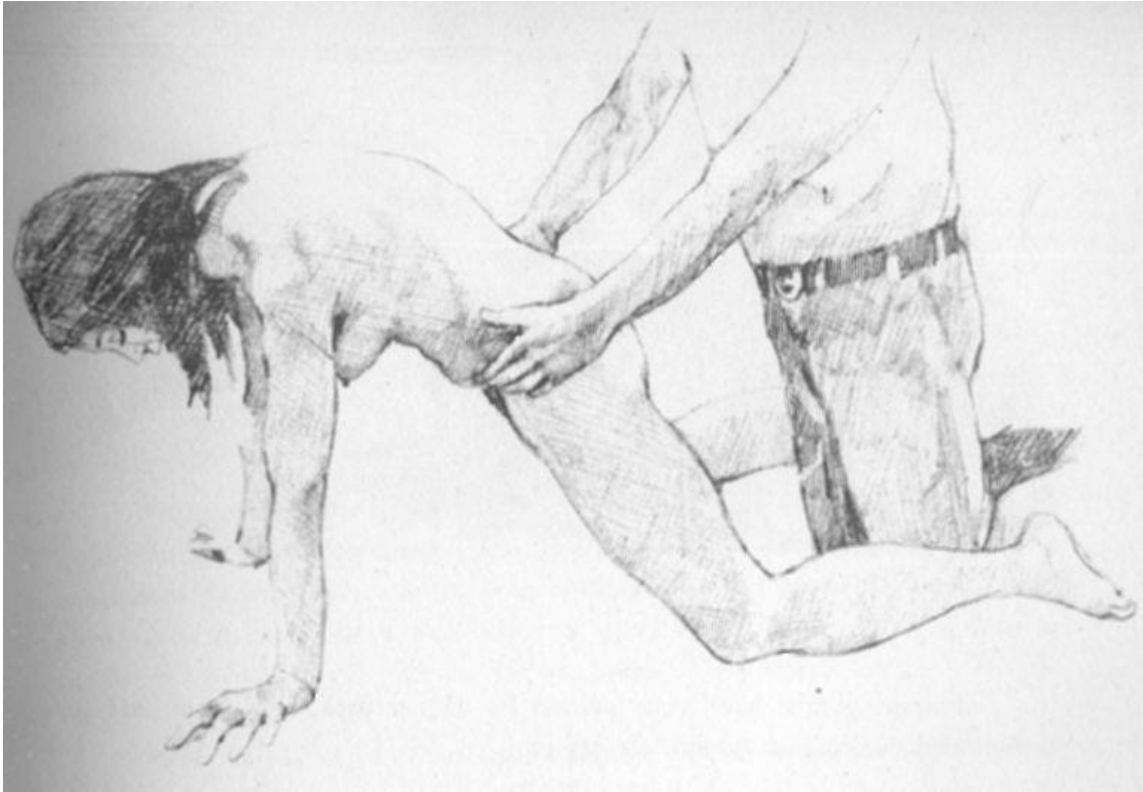
blowing the air out the genitals as he exhales and raises his hips up as high as possible at the same time. This is the same exercise that you did in *Working Alone*, page 75. The difference is that you are now reinforcing your partner's grounding by stroking up his thighs and pushing down on his knees as he lifts his pelvis and exhales. As your partner reaches the heightened position, he should stay there for awhile . . . until he feels like coming back down. While holding the "up" position, his pelvis may vibrate or bounce. Allow this to happen. It is merely a natural reflex action. As he inhales, he slowly cocks his pelvis

back, coming back down to a beginning position, then exhales and lifts back up again. All this time, you can encourage the feeling of grounding by pushing down on his legs. Do this 6-8 times.

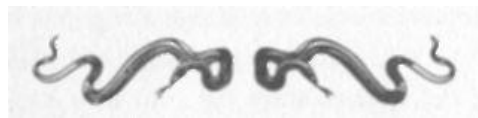
Some of the exercises from *Working Alone* can be done at this point to reinforce the grounding concept, such as Squatting, Bioenergetic Bends, or Up Against the Wall.

On *all fours*. Once you have established the grounding sequence, you can do this exercise the same way as in *Working Alone*, only this time you hold your partner's pelvis so that you can feel the movement as she comes





forward, making sure the pelvis is rotating properly with the breathing. Do this about 8-10 times.





Following this, have your partner lie on her back, legs down, and get completely relaxed. Just completely let go.

Now verbally share the experiences and feelings that you have had during the exercises.

The sequence you have just been through has been a way for you to experience and increase your excitement in the presence of another person. The major emphasis in these exercises, as in love-making, has been to focus on your relationship, sensing another, responding, sharing yourself, *being with* another, and yet always taking the responsibility for your *own* excitement.

*Trust your body.* As you work through these exercises again and again, your body will naturally incorporate the basic breath and movement patterns into your life. Therefore, do not worry about whether you've got the sequence right; do not even think about the exercises except when you're doing them. Do them with your full attention, then go away from them, giving your attention to your regular life activities; your body will do the rest.

## Masturbation

"Masturbate, Participate and Enjoy".. This bumper sticker is the major thought I wish to convey. The idea that masturbation is bad, harmful, or detrimental in any way, I hope, is as antiquated as the source of the concepts from which it came. Since you may not know why masturbation has been so condemned in our culture, let me tell you some of the story.

Back in 1758 a Frenchman named Tissot wrote a book called, *"L'Onanisme: Dissertation sur les Maladies Produites par la Masturbation* (The Sickesses Produced By Masturbation). Within a few years this work was reproduced in all of the major European languages, and more than thirty editions were published in that century. N. Samuel Auguste Andre-David Tissot, professor of medicine and a member of the Royal Society of London, Paris, Milan and Stockholm, was a knowledgeable writer on almost every aspect of medicine. His opinion exerted a significant influence on the sexual attitudes of his contemporaries, and still affects us today.

Tissot's work views masturbation as catastrophically harmful to a person, producing "weak eyes, pimples, constipation, epilepsy, weakness of the intellectual faculties, sexual and genital disorders," and a full range of hypochondriacal and hysterical symptoms. In fact, since Tissot, almost every ill

of the body, to say nothing of the mind or society, has at one time or another been blamed on masturbation. Tissot's principle argument against masturbation was that the "vital seed" is lost in ejaculation, which is physiologically harmful. The physiological model upon which Tissot based this attitude was very universal in primitive cultures. In fact, it appears quite forcefully in Hippocrates, whom Tissot quoted and relied upon. Briefly, the theory was that the nervous system is composed of a set of very fine tubes through which circulate the "soma hormonta," or "corpse excitant." The idea was that the loss of semen was a loss of this soul substance, which circulates within the body to maintain life. "Seed loss" in masturbation was harmful because the motions of masturbation were more violent than those of coitus, resulting in excessive excitation, analogous to epilepsy. Also, it was felt that in masturbation the seed loss was not replenished.

Tissot believed that there was an invisible current flowing between two people during intercourse, and that an exchange through the pores and an intromission of the vital breath restored the vigor, the "soma hormonta," whereas masturbation is solitary, with no inhalation exchange for replenishment of the "seed." It is interesting to note that masturbation was as forcefully condemned for females as it was for males, even *after* the discovery in 1827, by Galve, of the ovum which proved that females did not have semen and, therefore, their "vital seed" could not be lost.

Even though contemporary approval of masturbation is overwhelming, there remains a curious remnant of the ancient attitude in many books... subtle put-downs, such as "masturbation fantasies lead one to introverted, schizoid withdrawal, and away from real life and love" or "although masturbation is normal in childhood and adolescence, it is not mature behavior" or "it prevents, in women, vaginal orgasms" or "an element of addiction is present in auto-eroticism because the phenomenon of ejaculation is accompanied by a sense of sexual pleasure." More subtle yet: "Moderate auto-eroticism, by either sex, is a satisfying means of allaying physiological

tension, and brings peace of mind, or even increased work efficiency. It is as effective as moderate sexual relations in marriage. There is but one difference. The opposite sex partner is actually present in cohabital relations whereas in auto-eroticism, it does not exist. In this sense, auto-eroticism is definitely *unnatural act.*" (!)

Ironically, I feel Tissot was approaching the right track when he said that masturbation was "solitary, and there was no inhalation exchange." It is not true that you have to have a partner to replenish your energy supply, but for many people masturbation does create a problem. Most masturbation, particularly in adolescents, is done alone, quickly, silently. Breathing is inhibited by "holding on" and hurrying, many times because of the fear of discovery. Contrary to Tissot, *this* is the problem, not the loss of vital seed.

The Kinsey reports noted a high frequency of masturbation throughout adult life among people who enjoy other forms of sexual activity as well. Kinsey pointed out that many adults who are not immature in any realistic sense do masturbate, and there is no sense in refusing to recognize this fact. There are reliable statistics to show that masturbatory activity precedes, runs parallel with, and succeeds hetero-sexual activity in human life, and that it goes on from infancy into very old age. For many people, it is the only form of sexual outlet. After heterosexual intercourse, masturbation is the next most frequent form of sexual activity in the general population. Perhaps no other natural, normal, healthy human activity has received such tremendous and horrible condemnations, punishments and tortures down through history, ranging from surgical removal of the clitoris, to restraints, both physical and mental . . . actions which make the Inquisition look like kindergarten. Even today, masturbation is for many people one of the most guilt-producing activities experienced in their lifetime.

Almost all current sex manuals and literature offer some reference or support to relieve these guilt feelings, and yet there persists among most people



the need to feel guilty over masturbation. Otto Fenichel, a noted psychoanalyst, states that in adolescence and in later life, fears and guilt feelings are frequently still connected with masturbation, and there is even a distinct *resistance* on the part of patients toward enlightenment about the harmless nature of masturbation.

Most people are aware of their "guilt" feelings toward masturbation feelings which may well have come from repressive social, religious, or medical attitudes that have been around for years. However, I would like to propose a new explanation for masturbatory guilt feelings.

Since most of the time people masturbate with their bodies completely passive and their genitals stimulated by their hands, their action (psychologically) makes a split within them - that is, hands active - body passive; hands doing - body done unto. In a sense this is similar to many kinds of human relationships; sexual relationships in particular may fall into this category. One person is the active partner, the other is the passive recipient of the action, or in many cases, the passive *resister*, who through passivity allows himself or herself to be used. In relationships where this game is played, usually the passive recipient becomes dissatisfied, upset, angry, or enraged, blames her dissatisfaction on the other person, and feels as if she is being used as an object.

The passive partner's anger usually takes the form of guilt slinging: "if you really loved me you'd know what I want and satisfy me . . . since I am not satisfied you don't love me . . . if you don't love me you hate me . . . if you hate me I've done something wrong; therefore I'm guilty . . . I should be punished." In this way, one transfers his anger or blame from his partner back to himself.

The most explicit example of rage in the passive partner can be found in cases of rape. (I have never seen more "stored" rage expressed than in

therapy sessions dealing with experiences of rape). Although it is well established that there are many cases of rape in which the victim is forced to comply, there are a considerable number in which the victim is a passive participant, in both the act and the provocation.

Well, in a sense, you are being raped by your hands during many forms of masturbation, and since you are the rapist, your anger is then put on yourself. Anger turned inward on oneself is expressed as depression or the feeling that "I am being punished." if one is punished, one must be guilty.

Down through history, guilt about masturbation has been supported by the church. In the five medieval Penitential Codes, there are twenty-two paragraphs dealing with various aspects of sexual behavior - such as sodomy and bestiality - and there were *twenty-five* paragraphs dealing with masturbation for laymen ... as well as others for the clergy!



If you *want* to feel guilty about sex, your attitude toward masturbation is the most popular way to do it. But, if you are through with the eighteenth century and not too interested in self-flagellation, it is worthwhile taking a look at the more positive aspects of masturbation.

When no other sexual outlet is available, the advantages of masturbation are obvious, but even when other sexual release is available, masturbation can mean the difference between mediocre or unsatisfactory sexual relations and a full, complete orgasmic relationship. The fact is that if a woman can learn to relax enough to have an orgasm by masturbating, she is more likely to have satisfying and more frequent orgasms with a sexual partner. Kinsey's statistics indicate that, generally, women who masturbate regularly during adolescence and adulthood seem to have better socio-sexual adjustments, regardless of age

or marital status. Besides this, masturbation is a good way for a woman to become more aware of which parts of her body give her the most pleasure, and what kind of manipulation in the genital area gives the quickest arousal, or the most effective means towards the next orgasmic cycle. Thus, she can better communicate her needs to her partner, or shift her own body and movement to achieve more pleasure.

Masturbation is the surest, most frequent way in which the female reaches orgasm. It requires no adjustments to a partner. Once she's learned the technique, a woman has a quick means of reaching an orgasm to relieve congestion and muscular tension in the pelvis. Many women can achieve an orgasm by crossing their legs or placing a pillow or other object between their legs and squeezing to afford pleasure. This allows movement of the hips but unfortunately sets up a pattern of squeezing to activate an orgasm; it prevents the openness and receptiveness which leads to heightened orgasm. Squeezing retards the possibility for complete release in orgasm as well as the further buildup necessary to achieve another orgasm, or multiple orgasms.

For men who participate in it wholly, masturbation can relieve sexual tension which builds and hinders their ability to tolerate excitement with a partner. This excess sexual excitement many times leads to premature ejaculation and unsatisfactory speed in the sexual relationship. Another virtue in masturbation is that it can be a way of coping with the disparate rhythms of partners, where one does not wish to have as much sex as the other.

I feel it is possible to use this knowledge to your advantage by learning to pay attention to your experience of masturbating: notice when you stop your breathing and when you hold on.

I advocate full use of your fantasies for the highest enjoyment in masturbation. Most of us have very vivid fantasy worlds. Practice exercising yours. Allow yourself to go with any of the fantasies that you enjoy. If you need to

have more stimulation for your fantasy world, there is a great deal of literature that is available to turn you on. The point that I want to emphasize is that an exciting fantasy is no crime.

Pick a place where you won't be disturbed. Get yourself in the mood with "whatever turns you on." Begin by exploring your whole body. It may be very useful to have a mirror to look at yourself. Many people have never taken the time or had the courage to really see what their genitals, much less their whole body, looks like. Look at and feel your entire body; then bring your awareness to your genitals, your anus, and the perineum, the space between your anus and genitals. Explore these areas; you may discover something new and exciting. Learn about your body.

Another suggestion to get a new perspective on your body is to take a shower in total darkness . . . feel your body and pay attention now when the lights go on. You will be aware of much more than you were before.

Now begin your breathing pattern until your energy flow, tingling, and vibrations are well established. Then add the proper pelvic movement. Do your movement exercises to the point where you are moving freely. Be sure that your legs are up so that your extensor muscles can move, that your body is supported, and that you can move your pelvis. Don't stimulate your genitals yet (this includes your breasts, both men and women) until you really have your whole body feeling the rush of energy that comes with good breathing and movement. Now slowly begin to stimulate and explore your whole body with your hands. Pay attention to your breathing; if it stops, start again! Remember that essentially your skin is a sexually-based sense organ, and therefore your *whole* body is basically an erogenous zone. For this reason, don't go directly to your genitals, give yourself some stroking pleasure other than on your genitals. Learn which areas pleasure you. Become aware of what lubrications feel good on your body - natural oils such as olive, almond, or coconut, or even vaseline are good. Try some of the body lotions or hand lotions, but be careful of any

lubricants that contain alcohol, for they can be an irritant to delicate mucus tissue. Next, move to your genitals, slowly and with plenty of lubricant (women can use their own vaginal lubricant at this point.) Pleasure yourself now . . . you are in an active, participating, caring relationship with *the most important person in your life*. That's you! Trust yourself.

The National Sex and Drug Forum has a fine pamphlet on *Masturbation Techniques for Women*. They have published it in response to the countless women who say to their doctors or counselors, "I just don't feel anything." In it they recommend the use of an electric vibrator as part of their program of masturbation. I don't. I feel that a vibrator can create too much excitement from outside, from an external source, and that by using it you don't allow enough inner excitement to be generated. It is all right once or twice . . . try it, you'll like it . . . but not as a steady diet. It will hinder you from building your own sexual energy from the inside.

People have many fears associated with masturbation. My recommendation to promote masturbation as an enjoyable adjunct to your sexual life may bring some of yours forward. The most prevalent is, "I'm afraid I might enjoy it too much, get stuck there." *Tolerating enjoyment is the whole message in this book*; so masturbation offers an opportunity for you to practice that enjoyment without shutting it off by psychologically putting guilt and other pressure on yourself. *Pleasure is not rationed*. Give yourself permission to experience what feels good to you. Begin to listen to your body and hear what it wants, what feels good to it. The notion that it is not as good as sex with a partner is irrelevant. I am not advocating complete substitution of masturbation for intercourse with a partner. What I am suggesting is that you can get some added advantages with a practice that you probably use anyway, advantages which will allow you to enjoy your life more.

Masturbation can be a source of insight for both you and your partner. After all, you now know what pleases you; teach someone else. A couple that

can learn to masturbate each other effectively with just the right timing for pleasure can accomplish a more creative and satisfying sexual union. The best method of teaching is to demonstrate for your partner. That will show him or her your favorite strokes and positions. In intercourse it can be a means of stiffening the man and bringing the woman to a preliminary peak before penetration. Afterward it is useful for stimulation for another cycle or orgasm for her and possibly for further arousal for him. A woman's pleasurable areas change quite often, so never assume that because you know what sent her in orbit last time it will be the same this time. Always ask her first.

It is with this attitude of discovery and sharing that masturbation can make a major contribution to your relationship.



## Joining Together

In most of the other chapters in this book I have talked a lot about satisfying yourself, getting your own sexual energy flowing, and taking responsibility for your own pleasure. Now that you have presumably done the exercises both alone and with a partner and have mastered the arts of breathing to build energy, of moving in coordination with your breathing, of communicating with verbal or non-verbal sounds as you breathe, and of grounding to focus your energy, you are ready to graduate to the sack to see how it works for you with your chosen sexual partner.

You are ready to "forget" everything you've learned in this book!

At this point it is *important to decongest your head of the details you've learned*; your body will remember very well if you've practiced your exercises enough. Thinking can only interfere with your sexual experience. If you concentrate on any movement, you will eventually be unable to do it at all. The way your golf swing goes to pieces after a lesson is a typical example of what I mean.

I can recall a dramatic group therapy session in which a man was asking for instruction in every aspect of his life; he felt he needed guidance in order to be absolutely correct. The therapist asked him to stand up and simply walk in a circle. As he did this he was instructed in detail how to walk: "Now lift



your foot; no! no! Put your heel first, then the toe," etc. As he tried to comply, to do it the best way possible, he became absolutely paralyzed, unable to move. He could not walk at all. This is what can happen to any natural function if you concentrate on it in too much detail. *Don't let this happen to your love-making.* Your body is participating in a natural event and it will automatically choose the easiest, simplest, and most natural thing once it has experienced both your old pattern and your new exercises.

When I think about joining together, the main thing that comes to my mind is not the mechanics of intercourse, or teaching some techniques for stimulating excitement, but the *feeling* that is involved in the sexual experience. I think the feeling and psychological aspects are as important, or even more so, than actual intercourse. To me "love-making" is really an appropriate term in this context, for it implies that as you join together with your partner each of you is expressing care, giving and allowing from your feelings deep inside - a very beautiful experience.

I am well aware that sex doesn't have to take this form to be fun. but I feel that when it does the energy flow and excitement level will be significantly higher and more rewarding, and the union much more fulfilling. I am, after all, talking about the optimum *total orgasm* in this book, and love and deep contact are important, though not indispensable, ingredients.

Of course, there are many reasons for having sexual contact besides just the sexual drive. Many people seek ego satisfaction from the sexual experience and feel satisfied when they have satisfied their partner. Some people just wish to lie close to someone and be held, and are willing to have sex to get this benefit. And some just have nothing else to do while the TV set is out being repaired (or even while it's on). But to me, the ideal sexual union presupposes the deepest mutual joining of love and care. The quality of a sexual relationship is after all, an expression of your total relationship, so it follows that the deeper your relationship the more intense your sexual experience will be.

By this I do not necessarily mean joining together in a permanent relationship, or in one that has to go on year after year. What I'm talking about is a quality of deepest meaning in the here and now ... at this time. What happens in the future no one knows. *Right now*, in your physical union, there is no discrimination, no differences, no otherness; there is no sense of boundary between you and no sense of a separate person who must be noticed or approved, manipulated or enjoyed.

This is the ultimate *confluence*, the complete joining. It is very much like the smoke coming from a cigarette ... as it goes into the room at first it seems to be a distinct figure or shape; then it fades and becomes part of the air in the room ... it becomes confluent with the room. Another example of confluence: once you swallow your food it is no longer there; you are no longer aware of it (as long as it agrees with you). It has become confluent, part of you ... inside of your borders. Now it becomes energy for your organism.

Confluence at the high point of sexual union is wholly desirable. It is that loss of ego which I talked about in the chapter on *Orgasm*. A problem arises when people try to extend this confluence and live permanently in a confluent relationship. Then they do not make personal contact with each other. Many marriages are like this; the partners see themselves as one and can stand little or no difference of opinion between them, if they disagree, they have difficulty coming to a point of agreement by discussion, nor can they agree to disagree. They must restore the disturbed confluence by any means, usually it's by repression, flight into isolation ... into a separateness that is a sulking withdrawal, using any means to make the other person "give up." Anger and hostility are other ways of getting the other person to return to the pattern of oneness, the confluence.

When two people are in *contact*, not confluence, they respect their own as well as the other person's way of being and welcome the animation and excitement that comes with disagreement. Sexually speaking, then, I suggest you use contact excitement (charge built upon your differences) to build

tension until it is at its ultimate peak. *Then* seek confluence, a joining with the other (not only physically but also in the deeper centers of each of you), which can become possible *for that short time*.



Because it is so important to understand the rhythm of the sexual experience, I would like to discuss the differences between *sensuality* and *sexuality* in relation to joining together . . . the extremes of sensuality in the sensualist and the extremes of sexuality in the sexualist.

Sensuality is an important part of the sexual process. My exercises certainly are aimed at building excitement and at allowing one to create more tension, such as the sensualist would seek, but sensuality can become an end in itself. The sensualist is less interested in the end pleasure of his discharge (orgasm) than in the exploitation of the tension-creating steps of the orgasmic cycle. If you will remember, in the chapter on *Orgasm*, Reich's curve (see page 30) shows foreplay, then a gradual rising to a plateau, followed by a discharge. All of this is part of the cycle that takes place in the sexual experience; each phase is enjoyable in its own way. But it is possible to enjoy one aspect of this curve more than another. The *sensualists* really enjoy the first part of the curve . . . the foreplay, or the building of the charge . . . more than their plateau or their discharge. Conversely, there are some people, the *sexualists*, who care little about the foreplay or building the charge, and are only interested in their discharge or orgasm.

Both types, the sensualist and the sexualist, frequently end up dissatisfied. The sensualist keeps trying to bring his excitement to a high pitch and to retain it at that state so that he is taken out of himself. Each failure is seen as a lack of sufficient stimulation. He keeps looking for bigger and better ways to stimulate himself to an ecstasy that forever escapes him. He is left unfinished and continually dissatisfied, only to try again.

The sexualist, in turn, has his problems also. He wishes only for his orgasm, but he doesn't build the tension necessary to really have a satisfactory discharge in the orgasmic reflex, a complete letting go and a joining with his partner. Therefore, he spends most of his life hopping from bed to bed, but is rarely satisfied. Saying *he*, I mean he or she, of course.

The sensualist is limited in that he deals only with the surface . . . only with what can be stimulated from the outside. He disregards the inner feelings in the body that are the true source of complete satisfaction. Deep satisfaction in sexual involvement involves the guts, the nerves, the mind, and the heart of a person. These are touched only by allowing yourself to *be with* another person in the deepest sense and make clear contact. The sexualist misses true satisfaction because he also avoids deep contact. In his or her race to orgasm, who has time? The novelty of a new partner is primarily a sensuous phenomenon, but the sexualist in his constant dissatisfaction will seek new partners also. The buildup of a relationship of caring and deep contact that can lead to heightened orgasms and more total resolution is missed by both.

I do not mean to label people or to catalogue them, and then discuss them as some kind of pathological entity. I have mentioned these possibilities in order to emphasize the importance of the relational character of intercourse and the enjoyment of *all* of its phases.

Keep in mind that each of us is different. Look at nature: copulation takes place in many different ways depending on the species of the animal . . . taking from a matter of seconds with gazelles or rabbits up to days with some kinds of bears . . . involving intricate mating rituals in some, or immediate coupling in others. So also in our own species everyone is different; it is important to pay attention to your sexual partner's rhythm. Become conscious of where your partner fits into the sensuality vs. sexuality curve. Some people require and want more time for foreplay than others. Frank discussion is the only way you can possibly begin to merge your rhythms together.

it is valuable to know some of the common signs of sexual arousal in both sexes. For a man, it is quite obvious if he has an erection that something is going on. The problem with the male does not lie in being able to tell when he is aroused, but when he is *overly* aroused, when he has passed the "point of no return" . . . that is, when he has entered the orgasmic reflex portion of the sexual cycle. Only the man himself can tell when that point has been reached. Masters and Johnson, in their work on human sexual inadequacy, developed a technique called the "squeeze technique" that is designed to train the male to gain more control over his point of no return.

The National Sex and Drug Forum, at Glide Memorial Church, 330 Ellis Street in San Francisco, has published an excellent little book called, "You Can Last Longer" which teaches this technique. Briefly, the technique consists of the woman sitting between the man's legs and stimulating the man either orally or manually to the point of ejaculation. The male tells her that he has arrived at the "point of no return," and she squeezes his penis by placing her thumb just below the head on the side facing her, her index finger just above the ridge of the head on the side away from her, her other fingers below the ridge; she squeezes for eight to fifteen seconds, until his erection is somewhat



diminished. This is repeated four or five times for three sessions. By this time, the male has learned to recognize his point of no return. The next step is actual vaginal contact. The female, now sitting astride the man, stuffs his soft penis into her vagina and without moving allows the man to have an erection and to get used to being inside her. Then, when his point of no return comes, she withdraws his penis and squeezes it in the same manner as before. This is done three times for three sessions. The couple can return to these exercises any time the man needs to reinforce his control over the point of no return.

While severe difficulties with premature ejaculation are beyond the scope of this book, the use of the breathing techniques I have presented here are helpful in many less severe cases.

When you breathe deeply, you spread your excitement throughout your body, not allowing it to remain strictly in the genitals. With the excitement spread through the body, the chances of centering your sexual excitement in the penis to the point of inevitable ejaculation, before complete excitement and tension in your whole body are built, is greatly lessened. Premature ejaculation is the result of too much excitement in the genitals. Slow deep breathing and relaxed movements, particularly as the pelvis is thrust forward, and complete relaxation of the *anus* before the return of the pelvis, is important for the prevention of premature ejaculation.



For a woman, the signs of sexual arousal are not quite so outstanding, but they are clear and should be noticed. The most noticeable anatomical response will be in her breasts. In the excitement phase, look for nipple erection, and as she approaches the plateau phase, a kind of a measles-like rash or vascular flush appears, at first just on the lower breast surfaces. As orgasm approaches, this rash-like flush tends to spread, and then returns to normal after her resolution. Sometimes this is hard to see, depending on the woman's skin character. During excitement, the aureola (the colored area around the

nipples) becomes puffy and engorged, and the breast itself increases from one-fifth to one-fourth over its normal proportions. The bluish veins and markings on her breasts may become more noticeable also.

As for genital anatomical responses in women, the labia tends to spread sideways as she approaches her plateau phase, making her vaginal outlet more accessible for intercourse. Perhaps one of the most important aspects of female excitement is the secretion of moisture into the vagina from glands in the vaginal lining, with the obvious purpose of lubrication for penetration. This information, although elementary, is extremely important to have in mind in order that smooth, rhythmical sexual joining can take place. Further detailed information can be found in most sex manuals.



**The sensuality of the sexual encounter can be greatly enhanced if your skin, which is an organ of perception as much as any other sensing organ, is utilized to its fullest during foreplay. Stroking can be combined with the breathing you learned in the exercises . . . light stroking motions are good along the limbs and on the back. I recommend skin stimulation rather than direct genital stimulation in the beginning of foreplay. It is good to continue this stimulation even after penetration; the loving touch should not be forgotten. Stroking and touching are natural phenomena, yet during intercourse many people focus entirely on their genitals.**

**Another exciting means of bringing pleasure to your partner that should not be missed is oral stimulation. Deep kissing as well as oral-genital stimulation are superb means of increasing one's sexual excitement. This oral-genital stimulation, when a high level of excitement has been reached by your breathing and movement pattern, is especially exciting and pleasurable for both partners.**

One principle that I continually stress in the exercises is *grounding* that is, feeling the flow of your energy move from a solid base: moving your energy down your body to your feet and utilizing that contact with the earth or "ground" (something solid) to make the energy bounce up again through your body. Also, it is important to activate the extensor muscles of your legs, pulling the pelvis up and forward, simulating the orgasmic reflex. This grounding principle should be followed in sexual joining, and your body positions should allow you both to ground. In general, it is important that those positions which inhibit breathing or prevent either partner's movement should be avoided in the final stages of orgasm. Those positions which enable both partners to place their feet







against something and push (the end of the bed, a wall, etc.) are better. Sitting in a chair face to face also can promote your grounding. A rocking chair without arms is worth trying too.



The current fad promoting water beds as the answer to sexual excitement is a misleading one. One of the problems of making love on a waterbed is that grounding becomes very difficult, and your movement is inhibited for lack of anything solid to push against. Another problem with the water bed is that your rhythmical movements are difficult to synchronize, due to the outside rhythms of the bed. Sexually speaking, water beds can be a delightful occasion, but as a steady diet they can't compare to a solid foundation.

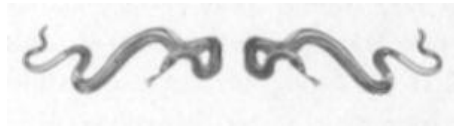
Remember to pay attention to the rhythm and flow of your sexual excitement, and that of your partner. It is your absolute responsibility to stay conscious of your own rhythm and to communicate your desires to your partner (gently, not like you're directing traffic at a busy intersection). Don't wait passively to be pleased, unless that's an occasional, mutually agreeable game between you. It's easy to confuse "wanting" with communication. Instead of communicating, you may assume your partner knows what it is you want. Or you may not be sure what you want yourself. This problem can become even more complicated if the feeling of constant confluence is present between you. The "unspoken assumption" goes something like this: "If we are one (confluent) and you really love me, you would know what I want and give it to me. if you really loved me, you would satisfy me" . . . and so on. These assumptions occur in a split second, and immediately one retreats, withdraws, loses excitement, even becomes angry and reproachful when not satisfied. The other person senses this and the occasion ends up as yet another disappointment for both.

No one can read your mind, although if both partners are paying attention you can read each other's body signals. It is not necessary to verbalize; non-verbal sounds can do the job very nicely. Words can have the effect of getting you hung up in your head, and your head is what you're trying to lose just now.

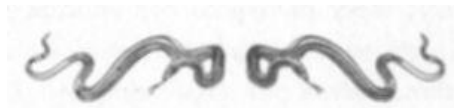
There is no hurry; enjoy each phase of pleasure to its fullest and then move on to the next, seeking a mutual rhythm as in a dance. Not all of us move at the same rhythm. This is not even necessary. Each can stay with his own rhythm if they can get synchronized together. This doesn't mean one person can be thrusting vigorously while the other one lies there like a day-old corpse . . . but it is possible for one partner to be moving two times to the other person's one movement if their timing is smooth and synchronous. The major thing is that the movements begin slowly and stay slow until the orgasmic reflex begins.

These slow, rhythmical movements can be greatly facilitated by the use of outside lubrication even if there is plenty of secretion by the female. Many

times extra lubrication, such as Vaseline (see my comment on lubrication in *Masturbation*) will make your movements much more comfortable. A compromise between too much and too little friction for either party is the secret when using outside lubrication. Some women feel like failures if they don't provide the lubrication for intercourse, thus placing upon themselves an unnecessary responsibility.



The pelvic movements I advocate in the exercises are "back and forth" movements, duplicating the motion of the final moments of the orgasmic reflex. During foreplay, and particularly during the "charge" sequence of intercourse, you can derive a great deal of pleasure by using a slow circular motion with your hips, like the "bumps and grinds" of the burlesque dancer. This motion can be stimulating to both the woman and the man, as long as your breathing is synchronized so that as your pelvis comes forward, your breath goes out. It is probably preferable to take turns during this circular movement, as it's sometimes difficult to coordinate two circles going at once. If you join your movements with simultaneous breathing and make a sound together (as in the exercises), then you will be doing those things that most promote the dance of love.



Since each person builds excitement and then discharges it at a different rate, it is not always possible to achieve an orgasm simultaneously. When this does happen it is an added pleasure, but it's not a necessity. It more often happens that one or the other partner may have an orgasm first. When this occurs, the partner who has not arrived yet may shut down his or her excitement; it becomes even more difficult to achieve an orgasm then, because the rise in excitement has to be built again. This can lead to resentment, blame

and anger at the other partner. It is all too common a circumstance. But, if each partner takes the responsibility for his or her own pleasure, the partner who is unfinished can go on to achieve an orgasm and be satisfied . . . even if it's not accomplished by actual inter-vaginal intercourse. An explicit verbal "contract" between the partners to this effect relieves both of a great deal of pressure . . . on him for failing to satisfy her and on her for having to perform and produce an orgasm.

Here is where your masturbation practice can be put to good use. If you are not satisfied, try masturbating (right there, not in a dark closet by yourself), or teach your partner how to masturbate you, to a climax. There is a different kind of excitement in watching someone masturbate or doing it for him or her. Sometimes this voyeuristic quality will arouse the finished partner to another height of excitement or erection, and intercourse can be resumed. Regardless of the sequence of orgasms, a mutual caring relationship is the important, underlying, basic "glue" which will make your sexual union satisfying.

Don't forget the final phase of your love-making, the last but certainly not the least important. Post-coital holding encourages resolution and makes a much more loving finish for you both than jumping up and running off to the shower.

It is not always necessary or possible to take the time for extended sexual buildup and discharge. A great deal of pleasure can be derived from the "quickie" . . . a brief and exciting, usually impromptu sexual experience. In the shower, the car, the kitchen, or on the stairs, at lunch time or before breakfast are a few of the favorite times and places for this adventure. These brief encounters can add variety and excitement to your life.

Up to this point, I have discussed the process of joining together in terms of a heterosexual relationship. I wish to state clearly that heterosexuality is not a prerequisite for a satisfactory sexual relationship. The relational aspects

of any sexual union ... care, respect and love, the contact and involvement that are present and necessary in any deep relationship are also possible, as many people know, in homosexual relationships. It is your connection with another person's being that is the gift of life. How you use the energy generated by turning your body on is really a matter of your personal preference, an expression of the means whereby the ultimate possibility . . . complete, satisfactory, *total* orgasm . . . works best for you.

## How to Lose your Mind

Some people experience a very curious phenomenon when they begin to pay attention to their bodies: their minds become very active! This mental activity seems to bring to consciousness a flood of content which is irrelevant to the situation. One way of dealing with this phenomenon is by analyzing the content. Another way is by dealing with the *process* of the mind, emphasizing the *how* of the mental activity rather than the *why* or the *what*.

I would like to discuss this process of the mind and how you can change it to facilitate your awareness of yourself and greater sexual enjoyment. Fritz Perls once said, "Lose your mind and come to your senses." This has to happen for many people before they can obtain an intense orgasm.

To us in our "western" way of thinking, "lose your mind" may sound like heresy; our culture worships the rational. Everything has to be explained to us in terms of cause and effect relationships; even in complex phenomena everything must make sense. Our power to think is all important. Unfortunately thinking usually *interferes* with your ability to feel. And it is the *feeling* content of your orgasm that you are working to increase.

A colleague of mine, Steve Schoen, has figured out that there are three things the mind does to distract your feelings: he calls them *fussing*, *holding on*, and *turning off*. Although I know that this is an oversimplification, these concepts are useful in looking at the process of the mind, if you pay attention to your mind, you can discover some very interesting things about it.

Let's try an experiment. Close your eyes and just pay attention to where your mind goes. What is going on inside your head as you do this? You may find that your attention comes to how you are feeling; how your body is now. That is, the mind comes to the here and the now. You become aware of the chair being too hard. You are aware of the sounds outside. You are aware of your breathing, discomfort in your body, and so on. You are paying attention to what's happening in the present - here and now.

Or your mind may go to the future . . . rehearsing, planning or figuring out what's going to happen. This takes you away from what's happening right now — here and now - and it robs you of your spontaneity as well.

Perhaps your mind traveled to the past, to an unfinished situation, something that needs to be completed in some way, an unresolved disagreement with someone (the "I should of said" phenomenon), dishes that need to be washed, or something that needs to be "fixed." A very common unfinished situation is neglecting to say goodbye to someone or to thank them for something they did for you. When you withdraw to your fantasy, you often get little reminder thoughts of these situations that won't let you rest. In general, the deeper your emotional involvement with a situation, the greater the need to finish it, to close it completely and say goodbye.

The concept of finishing or closing a situation (completing a gestalt) is one of the basic tenets of Gestalt therapy. An incomplete gestalt attracts energy like a magnet; it is analogous to hearing the tenant upstairs come in,

take off his shoes and drop only one. Your attention then gets stuck on waiting for the other shoe to drop. Only by completing the gestalt — dropping the other shoe — is your energy freed to deal fully with the present. Some of us prefer to stick grimly to what we are doing and avoid dealing with unfinished situations, even in fantasy. We are often unwilling to let go of such things as lost loved ones, "treasured" tragedies or "cherished" resentments. This holding on to the past prevents your full involvement in the present. You are caught between "then and there" and "here and now." Your energy is split.

You will recall from the exercise of the eye-alogue (page 110) in *Working with a Partner* the idea of the development of "contact" and the importance of "withdrawing." This technique can be used to deal with these unfinished situations as well. Suppose you are making love with someone, and your mind starts flashing back to a former lover! Immediately you might say, "But I'm here with Joe, (or Sarah) and I shouldn't be thinking of someone else. That's in the past." So you expend energy *trying* to be present . . . *fussing* about how you can possibly stay in the present. If you really try to avoid your past situation, it probably gets worse; they hardly ever go away. If you hang onto the *now*, you exhaust yourself. But if you alternately allow yourself to withdraw, go inside to the past, then shuttle back to the now, you may be able to finish the unfinished situation in your fantasy.

This shuttling can clarify the present for you, and your unfinished situation may just fade. If it doesn't, keep the shuttling process going until you can take time to be alone. Many unfinished situations cannot be completed in actuality so fantasy is the only method available to you. When you are alone, close your eyes; allow your mind to go to the situation and, in fantasy, carry it to a completion. Mentally finish the situation and "tell it goodbye." Sometimes professional help from a competent therapist is required before you can complete a more deeply disturbing unfinished situation.



Most people realize that overextended withdrawal is harmful, if y... tended to "go away" for long periods of time, you would be completely lost to fantasy, withdrawn, autistic. Few people realize though that overextended *contact* is just as harmful; maintaining contact for a long period of time is almost impossible, and the effort of doing so will drain your energy. Learning to establish your own best rhythm of contact and withdrawal is an important part of emotional competence.



We can gain greater perspective and invaluable insights into the processes of the mind by looking briefly at some aspects of Eastern philosophy. The East has for thousands of years recognized the invasive and distracting qualities of the mind and has developed ways of dealing with them. In fact, one form of yoga - Raja Yoga - is the way of enlightenment through controlling the mind; it is a method of stopping the mind's spontaneous rambling. I have found some of these concepts most useful in dealing with the processes of my own mind.

Before I can discuss Eastern philosophy, I want to digress briefly to clarify certain basic cultural differences between the Eastern and the Western view of the world. Anthropologically speaking, there are different ways to understand man's place in the world. First there is *man under nature*. An example of this is the Australian Aborigine. If something happens in the world, he is subject to it. Nature is in control. If there is a flood, he moves his village. His life is full of ritual and superstition directed at the hope of favorably influencing an all-powerful natural force.

As man evolved he reached another stage . . . *man over nature*. This stage is typified by western man. We are used to such statements as "Man's continued struggle with nature." We don't accept the idea of being subject to

nature — we are trying to gain control of it. Western man wants to get from one place to another as quickly as possible with a highway. If there is a mountain in the way, he bulldozes it down and puts the highway through. We pay little attention to nature, except as something to subdue.

A third approach is *man within nature* — that is, man as an integral part of nature, much as animals, rocks, rivers, trees, and the whole earth are part of her. This eastern philosophy is becoming more pervasive in the west now that western man is beginning to see the price he pays, psychologically and ecologically speaking, for his "influence" over nature. In this philosophy of man within nature, man is part of nature; therefore the knowledge of the universe is also within man ... a tree, for instance, does not need to be educated in school in order to learn how to be a bigger tree. Man also has this innate knowledge of himself; he has only to allow himself to develop in accord with nature. He does not have to seek outside knowledge. In this view: *you are it*; you *are* what you seek.

The major difference between western and eastern philosophy is one of "doing" and "being." We westerners are always "doing." Most of us in the west have great difficulty just being; whereas in eastern philosophy the emphasis is on being. You *are*, you don't have to *do* anything.

Eastern thinking emphasizes that when you view something intellectually you view it as a separate entity, something apart from yourself. By "stopping your mind," you can have a *direct* experience of the universe; you can be at one with it. It follows that intellectual self-analysis only creates greater distance between your mind and your *self*. If you can stop your mind, you can have direct knowledge of your *self* and, since you are one with the universe, direct knowledge of the universe. Unfortunately, the mind does not always want to cooperate, and continues to run its own way. Thus, Oriental philosophers developed ways of calming the mind and experiencing oneself more directly.

From a western standpoint it is possible to think of the mind as a computer with thought tapes inside it. Most of the time the mind runs smoothly, but sometimes it is as though the mind gets stuck — very much as though there were a tape loop, or a broken record at work. This broken record is your *fussing*. It can take the form of an unfinished situation if it is in the past; it can take the form of rehearsing if it is in the future - both of these rob you of the present, the here and the now.

The opposite of *fussing* is *calm*. One way you can achieve calmness of mind is through the practice of meditation. More than an elementary introduction to meditation is beyond the scope of this book, and there are many fine works available on the subject. There are a few kinds of meditation that are particularly useful to us here, and I recommend that you try them.

A very popular and effective form of meditation is *Mantra* meditation. Mantras were originally Sanskrit phrases with religious significance that are repeated again and again, although they can also be just a nonsensical repetition of sounds or words. The *repetition* is really the most important thing.

A yogi once told me the story of the maharajah who had a talented servant, able to do anything for him. The only problem was that the servant constantly was at the master's side saying, "What can I do now, Master? What shall I do now?," tugging at his sleeve, asking for further tasks. The servant was driving the master crazy. So finally the master said, "I want you to go and build a tower seven stories high, and then I want you to run up and down the tower stairs until I call for you." So the master took care of himself by taking care of the servant who was driving him crazy . . . just as you can take care of your mind when it is driving you crazy. You should be able to call upon it only when you need it. You don't need it *fussing* when you are trying to relax, do body exercises or enjoy sexual pleasure.

So one solution to the problem of the repeating tape loop in your computer is to overload the circuit with a mantra as it were, until gradually, without your noticing, after a while your computer becomes . . . very . . . still. The only thing left in your mind is the mantra.

There are different mantras or phrases to use for different purposes or tasks; all are aimed at *dis-identifying* you from your thoughts and actions.

Most of us identify ourselves with our thoughts and we fear that *not thinking* would be *not being*. Certainly Western culture has been built on such assumptions as Descartes' "I think, therefore I am." One object of meditation is to break our strong identification with our *thoughts*.

An exercise to assist you in *dis-identifying* from your standard way of seeing the world is this sequence of ideas:

I am not my body: I *have* a body, but  
I am not my body.  
I am not my emotions; I *have* emotions  
but I am not my emotions.  
I am not my desires; I *have* desires but  
they are not myself.  
I am not my intellect; I *have* an  
intellect but it is not myself.  
What am I then? What remains after discarding  
my sensations, emotions, desires and thoughts?  
I am a center of awareness and will,  
and capable of mastering, using and directing all  
my psychological processes and my physical body.

When you no longer identify yourself with anything but your center of self-awareness you are then able to accept each part of your being as available for, but not necessary to, existence. You will remain a continuing entity; for

the moment all else will pass. As a continuing entity you are in charge and *you can change* any aspects of your emotion, thought or desire so you can obtain the most out of your life.

Even when your mind isn't stuck in a fussing pattern, you may at times find it difficult to "let go" into your body's excitement. You are holding on with your mind, of course, as well as with your body. So if you can concentrate your mind on something that doesn't start another thinking pattern, you will find your body is freed to experience its feelings. A mantra is very useful in this case. Any phrase will do, even something like "copper tobacco can." The words don't matter; the *repetition* is what's important.

One of my favorite mantras is *Aditya Hridayam Punyam Sarv Shatru Bena Shenam* (which means "All evil vanishes from life for him who keeps the sun in his heart.") This phrase, if you will take the time to learn it, is excellent to repeat. It is meant to open your fourth chakra or heart center (see the chapter on Sex and Religion — Spirituality and Orgasm, page 00) stimulating your feelings of love and compassion. But whether the Eastern purpose for using the mantra works or not is unimportant. If you use it at any time, you will find yourself feeling calmer and more in touch with your feelings.

When you are doing your exercises alone and you find yourself fussing and unable to finish a situation, I recommend withdrawing into yourself to center yourself. Sit in an upright position, spine straight. Close your eyes and merely pay attention to your breathing, using the words "*rising*" as you take a breath in and "*falling*" as you let your breath out, to help give your mind something to do. Just sit quietly in this way for at least 10 minutes, or as long as it takes. When you finish, your mind will be calm and you can continue.

If when you are working with a partner your mind gives you trouble, you could both stop and sit in this manner for a time; but this sometimes interrupts the flow of your energy and your relationship. If so, try just coordinating your breathing with your partner's and using the words (silently) "rising" and "falling" as your belly rises and falls during the exercise.

As I said previously, the mind is like a huge active computer collecting data all the time, every moment we are awake. Sometimes it becomes so overloaded with thoughts there seems to be no room for any more. At this point you need to empty your mind, clear your "tapes," and start anew. There is another form of meditation for doing this.

As with all forms of meditation, sit in a comfortable upright position on the floor, on a cushion or in a straight-backed chair, as long as your spine is straight and upright. Now just pay attention to your thoughts as though you were removed from them, listening to a record or watching a movie, as though they were not part of you; you are a passive witness to yourself. Let your thoughts flow, neither censor nor hold on to them. Again, you are *dis-identifying* yourself with your thoughts. It is sometimes helpful to imagine yourself comfortably sitting by a slow-moving river or a stream; your thoughts are flotsam and jetsam, passing you by and moving on.

This is a process of emptying your mind, of letting your thoughts flow without stopping them. If one image or thought returns, examine it closely, see if it is unfinished material, then if it is, imagine yourself putting it aside mentally, putting a wall around it; you can come back to it later. Right now it is time to relax and empty your mind. This may only take a few moments or so of concentration, then you can go on. You will *know* when your mind stops fussing.

Active participation in meditation is a very useful practice for calming and centering yourself in every aspect of your life. There are many schools of thought as to how to go about this. When you are interested you can find the path that suits you.

Another thing you may discover when you go inside your mind is *holding on*. By holding on I mean trying to control every situation around you, trying to get each thing in its place . . . controlling and isolating your environment so that you have everything going the way you want. "Rehearsing" is a form of controlling.

The opposite of holding on is, of course, *letting go*, accepting things as they come . . . spontaneously responding to the Now. This is more easily said than done, but my exercises are designed to enable you to learn to let go. Thus, as you bring your attention to *your body* . . . *not* to what your partner is doing, *nor* to what is happening around you . . . you may become aware of your own holding on, your own difficulty in letting go.

As we hold on in our minds we also hold on in our bodies, that part of our environment with which we are most closely in contact. The asanas (exercises) of Hatha Yoga, the yoga of the body, are exercises in letting go. I recommend the study of Hatha Yoga as a good way to increase the process of letting go . . . as well as for helping to keep your body flexible. Since Hatha Yoga is becoming more popular these days, classes are available in most areas. Where classes are not available, there are many, many books to start you.

The third phenomenon people experience in their minds is that they *turn off*. Many people are just not present in the world a great deal of the time. It is as though they were automatons. This is particularly true when it comes to any anxiety-producing situation, as sex is for many people. Turning off is a way of disassociating yourself from your experience. It is possible to

chemically enhance this "non-presence" by using alcohol or tranquilizers; they often have this effect.

If you are turning yourself off regularly and you want to reverse this process, it is possible. If you bring your attention to your awareness in *detail*, really pay attention to what you are doing, you can begin to turn yourself on.

The Eastern approach to paying attention is epitomized in any Zen monastery, where there is a moment-to-moment discipline over each thought and act, requiring constant and total attention. We can use a similar technique for paying attention.

Start with the simple exercise of saying to yourself, "Now I am aware . . ." and finish the sentence ". . . aware of the colors of the room . . . aware of the tips of my toes . . . my hands . . . my body . . . my eyes . . . my ears . . . sounds, smells, all of my senses," etc. Regular practice will increase your sensitivity to the present around you. Each time you do this exercise, you will find new sensations, within and without, to be aware of.

Come to the world, here and now, and pay attention. Enjoy your life to its utmost. As far as I know, this is the only chance you get. This is . . . in the words of Ken Kesey . . . "the only ticket you get to this show." If you don't pay attention, you'll blow it!



## Religion and Sex - Spirituality and Orgasm

Spirituality and orgasm are different expressions of the *same life force*. There is a great similarity between an intense religious experience and a total orgasm. Each is often called a "peak experience." This peak of bliss can be attained through other experiences as well, such as childbirth, which sometimes gives a woman a feeling of being at one with the universe for a brief moment. In orgasm, the experience of being swept out of the ego or mind and into the senses is not uncommon. The giving of oneself to another with love, total surrender, loss of duality and merger describes the religious experience as well as it describes sexual union.

The practice of sexual participation in connection with a religious ritual for the attainment of enlightenment has a history almost as old as man. Many so-called "pagan" religions included sexual orgies and phallus worship as cornerstones of their ritual. The Judeo-Christian morality put something of a damper on such activities and Calvinism all but finished it off, leaving only Satan worshippers to carry on the tradition. The idea persisted, however, and from time to time various "heretical" sects appeared in Western Christianity, their members usually ending up burning at the stake. Within the last hundred years, in such a devoutly Christian society as Czarist Russia, such a sect, called the Khlysty, could secretly boast such an illustrious member as Rasputin among its ranks. Orgiastic revelry alternating with fervent religious ceremonies achieved for these faithful a union of opposites: the highest and the lowest.

The psychic energy of the body can be expressed or manifested in different ways, including both spiritual expression and sexual expression. This concept of expressing energy is a basic teaching of yoga, particularly "Kundalini" Yoga, which I'd like to discuss here in the light of modern depth psychology.

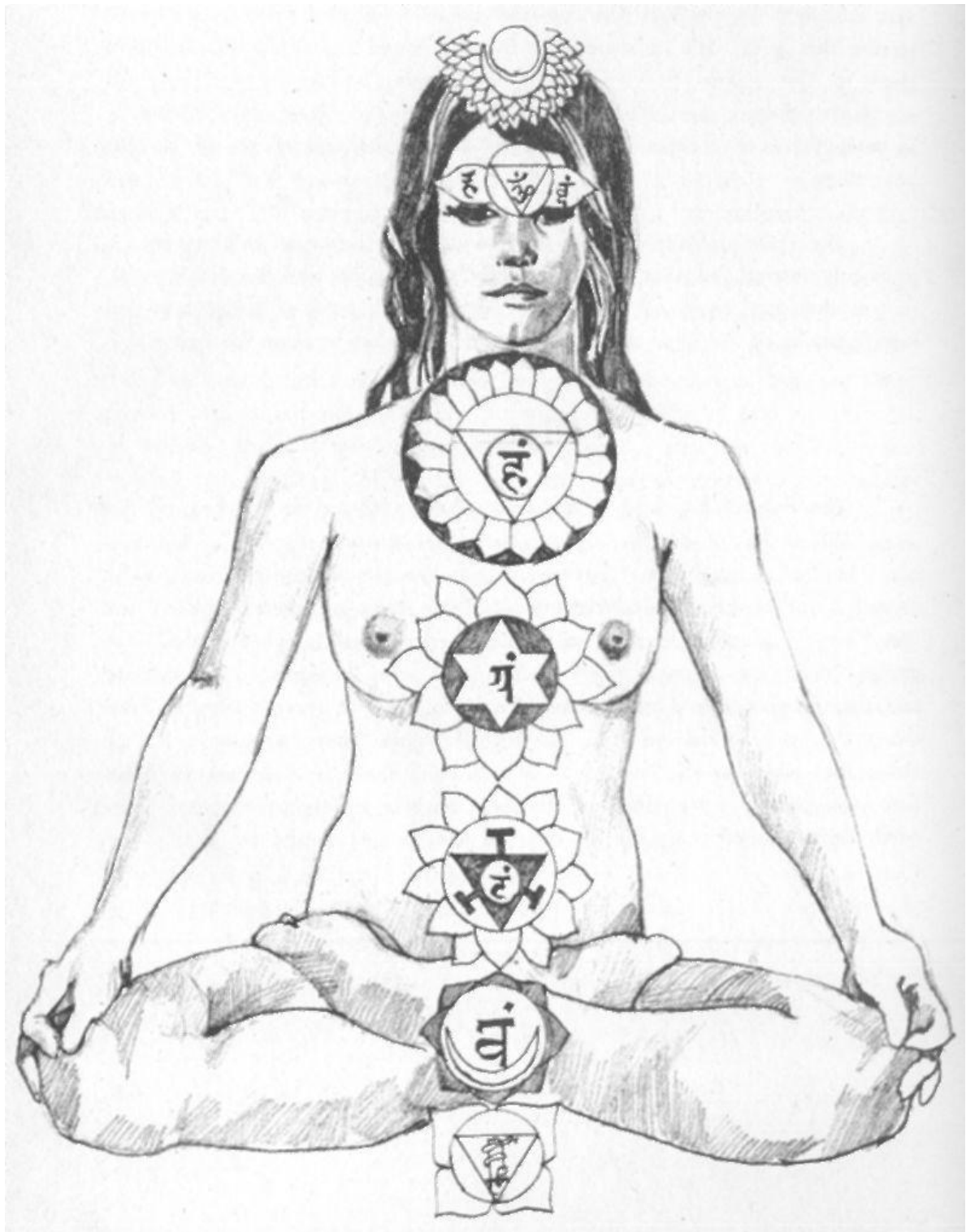
The Yoga Sutra is the basic text of yoga, and its teachings date back to centuries before Christ. The word "yoga" comes from the Sanskrit base "to yoke" — to link two things together. What is to be linked in yoga is our consciousness, our everyday awareness, to the *source* of consciousness, the spiritual God, so that we may live in tune with the *source* of consciousness rather than out of the limited consciousness of our everyday awareness. For the yogi, the goal is to rise above the duality of petty love and hate and pain and pleasure, above the limitations of the ego, and attain a level from which the pitifulness and worthlessness of our ordinary consciousness becomes very apparent. Saint Paul expressed it in Christian terms when he said, "I live now not me, but Christ in me." However, in the Christian view one would hesitate to say, "I am Christ or God," but the yogis believe we are each a manifestation of God. The yogi works toward realizing his own "God-ness" rather than having a "relationship" with the infinite being, as in the Judeo-Christian tradition. The key concept in yoga is the idea that *you are it!* (TAT TWAM ASI.) You *are* that divine principle which you seek.

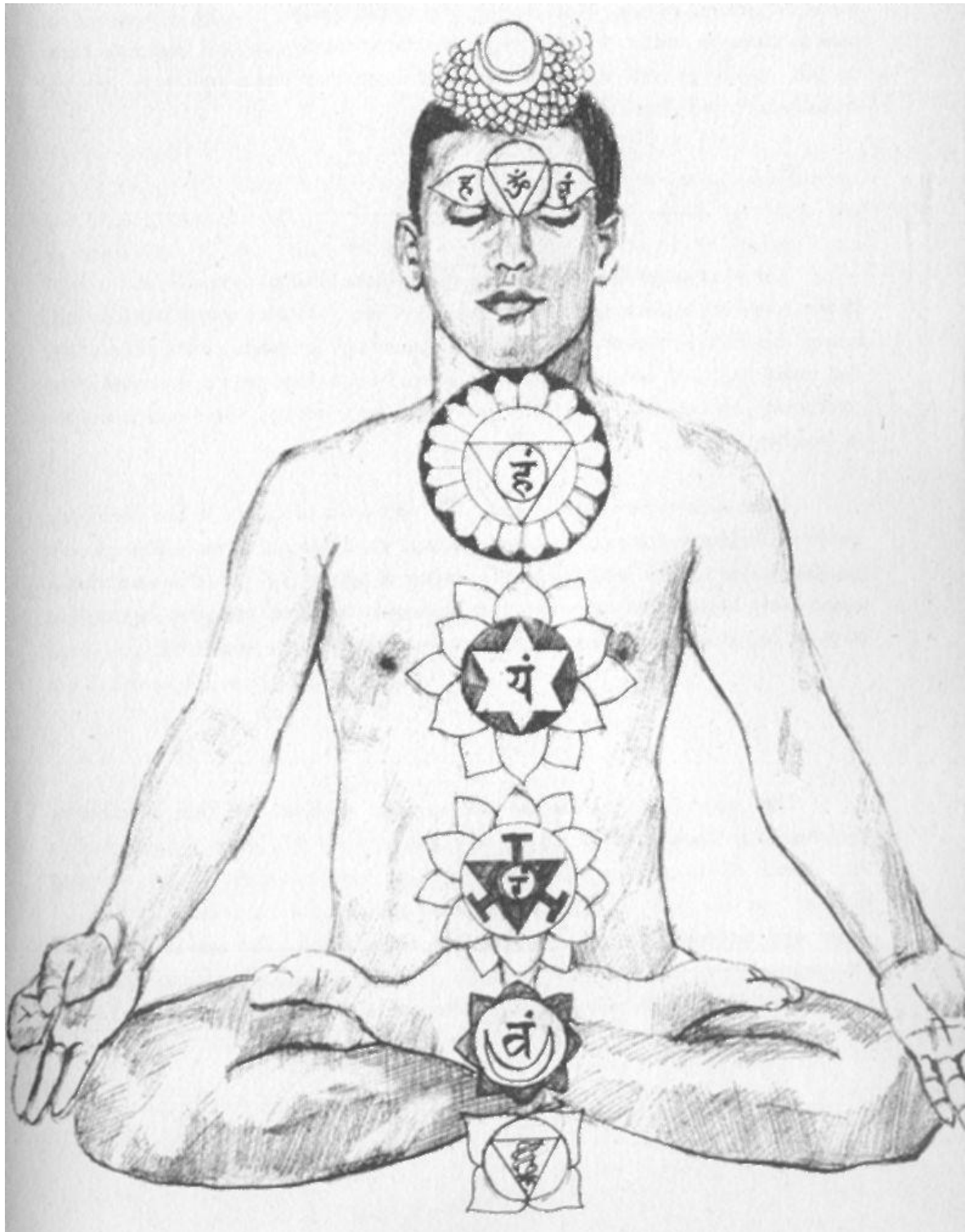
One yoga concept that is particularly relevant here is that of the Kundalini, a name given to the energy of the universe which is within us all at different levels. It can be thought of as a serpent which resides at the base of the spine. One image of it is of a coiled snake biting his own tail, not outwardly turned. The goal of the yogi is to awaken that serpent to start the flow of energy up the spine, thus activating the six different psychic centers, or *chakras*, until it reaches the crown of the head. At each of these centers the entire psychological structure, the way man uses his energy in the world around him, is expressed differently. In other words each chakra is *a way of being in the world*, (Weltanschauung) a way of expressing the energy within us to the world.

The devotee of kundalini yoga tries to stimulate the flow of energy up the spine to activate the different centers or chakras. He does this by meditation, breathing (pranayama), and movement . . . body asanas or positions that stimulate the energy flow up the spine. Each chakra or center has a picture that goes with it; there is a color, a sound and a whole atmosphere about it. The chakras are viewed as lotuses opening, and as the yogi brings his energies to these centers they begin to tingle within the body. It is interesting to note that the chakras correspond closely to the neuroplexes of western physiology.

The realms of the spiritual and the physical in eastern thinking are so intimately interrelated that one can hardly separate the two. To the oriental, the psychological way of being and the physical way of being are two *manifestations of the same thing*. There is no difference between the two.

The first chakra is the Mūladhara Chakra, located at the base of the spine. This is the root or base chakra. The person whose energy is tied up here has a kind of a hanging-on existence . . . not moving out into the world. The picture is one of the serpent biting its tail. There is no joy; there is no zeal for life. There is simply a hanging-on to life. I once heard Joseph Campbell, the eminent authority on mythology, describe this state in terms of dragons. He said that dragons have a curious function. They tend to guard things, and the things that they guard are gold and beautiful girls. They can't make use of either; they just hang on. This is the way their kundalini or psychic energy is at this first level, and it corresponds to how some people are throughout life. They won't "give-up" and enjoy life . . . they are just hanging on and existing.





The second center is at the genitals. It is the Svadisthana Chakra. This is the favorite resort of the kundalini, the life energy. Here one's whole existence in life is centered around sex. One in turn interprets all of one's existence in terms of sexual energy. This is the "Freudian" chakra . . . the conception of man as basically erotic. In therapy, interestingly enough, as one begins to come to life, to let go and to move, the first thing that opens up many times is sexual desire and sexual energy.

The next stage or chakra is the Manipüraka Chakra. It resides at the level of the navel. Here the energy is directed at *power* . . . to turn things into the self, taking in. This is the area of Adlerian psychology or Nietzschean philosophy. The main goal of life at this level is to be on top, to be in control, to incorporate, to consume, to achieve power, to be a winner. Some politicians are an excellent example of life at this stage.

These first three chakras typify the way most of us live in the world. We manifest different forms of these chakras at different times, although it's possible to get stuck with only one focus of energy. These then are man's major uses of life energy. The way we control these energies, centers or ways of being in the world is determined by social custom and laws.

The next three chakras are the spiritual chakras. The first of these is the Anahata Chakra, which is at the solar plexis or heart center, and is the chakra of *love*. It is also the chakra of transformation, of the "coming together" or the loss of duality. At this point opposites come together . . . desire and aggression, terror and fear are extinguished. The reason is that at this point there is a loss of the sense of ego, a loss of selfness. One acts without a sense of self, yet with love. The central theme in Jungian psychology

is this union of opposites with man's spiritual origins. It is interesting that when we feel affection, love, and warmth for someone, we want to reach out and bring them to our breast, to hold them close to the chest. The way of being in the world when operating from this chakra is one of reaching out with love.

The next chakra is the Visuddha. This is the chakra right at the base of the throat. At this chakra one's energy is directed toward purifying the contaminants of the lower chakras on the trip to higher spirituality, and coming to the inner light directly, tuning into the inner sound of God. This is the *monastic* level. Here are the disciplines of the spiritual level, moving out of the world and turning to the inner world. One's energy is directed inward spiritually to ease one's consciousness on to the next higher level.

The sixth chakra is Ajna, located between the eyebrows at the "third eye." It is the center of spiritual power and knowledge, the highest sphere of inner authority that you can attain. When the energy or serpent is here, you have reached the point of beholding the image of the world of God. This is the realm of heaven and bliss on earth.

The final chakra is the Sahasrara, located at the crown of the head. Here one is past all pairs of opposite and at one with God.

There are a great many texts written about the chakras. Sir John Woodroff's *The Serpent Power*, is a very authoritative text on kundalini yoga.

I have given a brief description of a way of conceptualizing how energy within us can be expressed in different ways. This way of looking at the body and spirituality gives us some understanding of how sex and spirituality come together, in that sex is just one manifestation of the pure life energy force. As this power or force is activated in you it can be expressed in many ways: sexual expression is one way; spiritual expression is another. You can see these as forms of the same power. I have found the yogi's way of looking at energy to be most useful in understanding different people's ways of being in the world, and the different theories of psychology.

Another form of yoga which is especially relevant here is Tantra, the yoga of sex. In Tantric Yoga it is the yogi's goal *to achieve divine union through sexual union*. A brief summary of the Tantric ritual may give you some idea of how this is achieved. The female partner plays the role of the "divine woman." She becomes *shakti* itself, the universal passive principle. She is the complete being . . . that subtle power which, when used correctly, leads to liberation. The male becomes the *shakta*, the male principle. In uniting with her, the yogi experiences unity and enjoys supreme bliss. This union is not easily accomplished, for the male must never have seminal emission or, like Tissot, the yogi believes that he will lose all the energy that is generated. The yogi must therefore prepare and master three major controls; the control of thought, the control of breath, and the control of semen. These practices of preparation for sexual union are enough to lift anyone's mind and body spiritually. The divine ritual of Tantric Yoga is long and involved. In essence though, what takes place is that the shakta, the male, is seated with a woman, the shakti. The shakti may be the man's wife or another woman . . . any woman is the living embodiment of shakti. Each approaches the ritual by meditation and preparation; the preparation is part of the ritual and there are a number of steps in the ritual — from cleansing the body to drinking wine and eating meat or fish. This is followed by each partner's touching the other at various places on their body while chanting a mantra. The final ritual is the joining of the male and the female. The partners sit facing each other; they breathe in unison . . . as they exhale, they make a sound or vibration. They concentrate on the Mūlāhara Chakra in the area at the base of the spine. When



they feel the energy begin to spread, (the kundalini rising) they draw the energy up the spine and send it to their partner. After a length of time, when the male is feeling a great enough flow of energy, he draws the female shakti onto his lap, she wraps her legs around him, and her arms are around his neck. She draws the male's penis inside her vagina, and they are joined . . . but remain motionless. They are joining their eyes and minds. They breathe in unison, they join their foreheads, and their eyes merge into one as do their spirits. You may have seen some of the oriental statues that depict this scene.

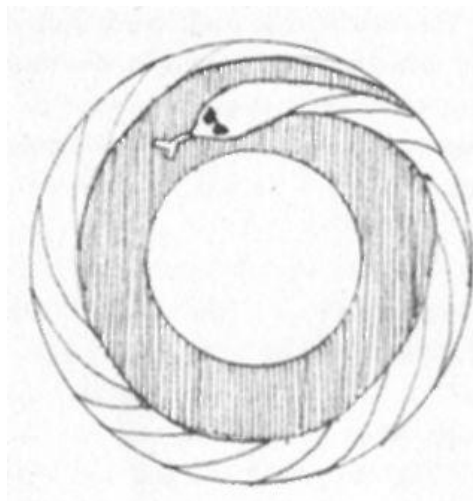
This in general is the sequence, but it may vary from one devotee to another. The major emphasis is on the psychic and spiritual tension, not the genital function. The Tantric rite trains the participant to use one of the most powerful physiological forces - sex energy — for the attainment of a higher state of consciousness in which personal ego is transcended.

On the other hand, in contrast to those which encourage sex, many religions in the eastern and the western world have advocated sexual continence for the spiritual path. The idea is that one's energy, usually vented in sexual participation, would be conserved and available for higher functioning . . . spirituality. The assumption that one can get spiritually high by denying oneself sexual pleasure may have prompted some churches to demand abstinence in sexual relations from their priests.

I suspect that as one becomes more spiritually in tune, as your psychic energy becomes more manifest in the higher chakras, sexuality becomes less important . . . as does all desire. There are certain stages to the spiritual life, and as each stage is passed, the "charge" is dissipated and one automatically goes on to the next stage. When one tries to rush the process, to skip stages, the unfinished stages, such as the sexual, still maintain a pull. The initiate then spends a great deal of time and energy trying to suppress sexual desires. Meditation and prayer are constantly being interrupted by sexual thoughts and fantasies. The followers of very spiritual men have noted that their Masters or Gurus did not want or need to participate in sex. When the higher spiritual centers can utilize that energy, sexual continence occurs naturally, without effort. When one is *ready* to give up something . . . sex, power, whatever . . . then the giving up does *not* require energy.

I am not, however, advocating giving up sex, nor have I any plans to do so myself. On the contrary, my view is that sex is an important expression of life energy as well as a possible source of great bliss in the larger-than-self experience. Besides, it's fun. I am not in accord with the "hair-shirt" philosophy that anything that's fun should be avoided.

*You can only be where you are*, after all. And while you are there you might as well make the most of it. Since the great majority of us are not on that rarified spiritual plane where desire drops from us like an unneeded garment, we are still very much in possession of our sexual drives, so let's put them to good use ... to expand our consciousness, to express our love, to stimulate our energy to a high level of aliveness. That is what I hope this book will help you to do.



## How the Book Came to Be

I guess I felt I knew something that someone else didn't know, something that was valuable and useful, and I wanted to get that information to as many people as possible.

My background may seem somewhat schizoid, but it has come together very nicely for me. I was a psychology major in college and a pre-dental minor. I was interested in people, and my parents wanted me to have a profession. I was able to do things easily that required fine coordination with my hands, so dentistry seemed natural. I applied (or actually my mother applied) for dental school and I was accepted. I found out while I was there that I was good at carrying out the mechanical aspects of dentistry, and yet I kept thinking about what it was that really made a successful dentist and about the aspects of human nature that were involved (how difficult it is for some people to go to the dentist, for instance). I found myself becoming more and more involved with the patient . . . how can we make things more pleasant for him, how can we do things to improve the atmosphere of the office, etc?

After I got out of dental school, I went into the Air Force for two years. About the time my tour of duty was up I returned to the University of California for a post-graduate course in psychology in dentistry . . . the first course I had heard of that dealt with the psychological aspects of dentistry. I met a man there by the name of Lauren Borland, who held a PhD. in

psychology and was also a dentist. He was instrumental in encouraging me to come back up to U.C. Dental School to teach and do research.

I started my private dental practice and was spending part of my time teaching at U.C. and at the University of Pacific Dental School. I was also doing a lot of research and taking post-graduate courses, so actually I was learning as much about psychology as I was about dentistry. I was particularly concerned with people who were apprehensive, afraid to go to the dentist, and people who were having hysterical symptoms. I was ready and willing to take on all kinds of problems with dental patients.

I was advised that if I wanted to stay in the academic field I would have to go back and get some more degrees, so I went back for a Masters degree in psychology. I continued teaching psychology to the students at the University of the Pacific Dental School, and became the Director of Counseling there. At the same time I started attending groups and pursuing my own personal insights, including long-term private therapy. As I got more and more involved in "one-to-one" relationships, I began to get quite a bit freer myself. I was very compulsive and "uptight" before this.

Esalen had just started around this time and I became interested in the whole encounter trip. I began to see how inadequate my training had been for group work, so I went to a program at Big Sur with Bob Hall and Fritz Perls which turned out to be very influential on my life. Bob later became my chief trainer as a Gestalt Therapist. I worked with him for about three years as a member of his group, and then as a co-therapist. I also went to the Gestalt Institute of San Francisco for another two years of training (I'm still involved there as a training therapist) . . . that's how I got into Gestalt. I completed my training as a therapist by going back to school to get a PhD. in Clinical Psychology. That sort of sums up my professional career.



Now, how did I come to write the book? I had been married about ten years, and had begun to wonder: Can sex be any better? I didn't have any big problems, and it *seemed* as though everything was fine to me, but how was I to know? I wanted to explore further. So I talked about it in therapy and with other people; nobody seemed to have any good answers. If you had a sex problem, there were a lot of places you could go for help, but if everything was OK, people said: "Well there's nothing the matter with you, you're fine." I began to study and try new ways to make things better. I didn't know if it was even possible ... I had no idea, just a hunch.

I worked with Alexander Lowen in a workshop at Big Sur, and felt he had a marvelous grasp of the theory of the sexual energies of life. I was ready for his approach, since I was already into the "energy concept" through my study of Hatha Yoga and had begun to realize, through meditation in yoga, how much energy there is in the body and how it can be controlled and used to best advantage. I didn't buy the whole Eastern "trip" of turning off your sexual energy, though, so it seemed that Lowen, and Reichian therapy, might offer some of the answers I sought.

I had occasion to talk with Ann Halprin, who was a dental patient of mine, about my studies concerning therapy for facial expressions (the subject of my doctoral thesis in psychology) and she was very interested, as a dancer, to experience this therapy herself, and in turn agreed to teach me movement. I talked to her about a pelvic block I seemed to have; I didn't move in my pelvis. I would work a couple of hours with her on movement and breathing, and she would work a couple of hours with me on facial therapy. As I did this, I began to learn a lot by putting bioenergetics, yoga, and Ann's work together. I found myself able to enjoy sex much more when I did my breathing and paid attention to my movement. In fact, it was a fantastic improvement!

By this time I was leading groups down at Big Sur and talking about my experience to different groups. People asked what exercises I did. So I offered to show those who were interested what Ann taught me, and what I

added from other disciplines. The results were amazing . . . people were ecstatic; they said, "It changed my whole sex life . . . I had no idea it could be so great" etc. So I began showing people, as a regular part of my workshop, how to do some of the exercises. Mostly I worked with professionals . . . physicians, dentists, nurses, etc. . . . and their relations with other people. The problem was that I got to be known as "the dentist who teaches sex." I found that this was detracting from my work, so I quit doing it. I continued doing the exercises for myself, along with my yoga exercises, for I found them to be very energy-provoking.

As time went on everything seemed to come together. I took Dr. Stone's course in "Polarity Therapy"; I had structural integration (Rolfing) and began Reichian therapy training. Then I met Dr. Feldenkrais and studied briefly his work with breathing and movement. This conglomeration all began to come together, and is what the book is all about.

George Downing, a friend of mine, had just written *The Massage Book*. He was studying to be a Gestalt Therapist at the Institute, and I was his trainer at the time. He gave me, as a present, a copy of his book. When I saw it I commented to him . . . "George, this is a really lovely book. I'm sorry I didn't write it." He replied, "the difference between us is that *you* didn't make the effort; I did!" So I said, "Well, dammit I'm going to write a book too!" And he said "Great I'll introduce you to my publisher."

I went home that night and started talking with my wife, Pat, and our friends Bob and Julie Crockett as we were lounging together in our Japanese bath. I said "I'm going to write a book." And they said, "Oh sure." So we started talking about the different things that I knew about. I'd already thought about doing a textbook on psychology in dentistry, and there were a number of other possibilities to pursue. But none of them seemed exciting to me . . . my energy wasn't there at the moment; I didn't feel like it. And somebody said, "The only thing that will really sell is something, on sex." They asked me if I knew anything about sex, and I said that I used to teach it . . . and suddenly I realized that *that's* what the book was to be about!



I started out writing the book about the exercises and the movement strictly from a body standpoint. It became evident to me as I kept going that the sexual relationship is so much more; it is the *relationship* that counts. That's why I began to explore some of the things that I hadn't been able to find in other books — for instance, religion and sex. I was drawn to the spiritual path, but the part that said "cut out all sex" didn't fit for me. And the Reichian notion that orgasm is the greatest thing there is seemed to stop a little short also.

In exploring the actual physiological sequences of orgasm, I found that very few people ever talk about what's going on in terms of the total body. Usually just the genitals are emphasized. So when I got to writing the book, I realized that I could really do something to help people, so that they wouldn't have to struggle around looking for answers as I did (over a seven year period). Maybe I could pull it together for them. That's when the book began to be something important to me, when it became something more than just teaching someone to have a better orgasm.

I am still a teacher of professional people; I also have a consulting service and I go to offices to work with personnel relations. I divide the rest of my time between my private practice in dentistry and my work with private patients and groups as a clinical psychologist. In therapy, I like to work with people who are well. I am not a "sex therapist" dealing with people who have serious sexual problems; there are sexual clinics all over the country to which people with serious hangups can be referred. I am more interested in working with couples, with people who are interested in growth, and who consider sex an important adjunct to their growth.

I would be interested in your comments. I can be reached c/o Bookworks.

## CHART OF EXERCISES

NAME	POSITION	MOVEMENT	EXTENT	VALUE	NOTE
Arm Twist Page 44	On back Feet grounded Arms out Palms down	Hands down—arms	5 Times	Free up neck, shoulders, chest	Sound w/breath
		Repeat changing direction of head and shoulders w/arms and hands Return to original	5 Times 5 Times	Free up neck, shoulders, chest Free up neck, shoulders, chest	Pressure on chest Ease of exercise
Arm Lift Page 50	Arms at side On back Feet grounded	Inhale—Lift over head Arch back, chest Exhale—let arms down	5 Times	Chest and neck	
		Reverse—Lift on exhale Arise on Return to original	5 Times		
Massage Forehead Page 54	Back Feet grounded	With hands: Brow—forehead stroke from center out across temples		Tension Release Emotional Awareness	Keep aware of rhythmic breathing w/sound
Neck Page 55	Back Feet grounded	Eyebrows using thumbs—start at 3rd Eye and move out and around to over ears	Minimum 10 Times	Tension Release Emotional Awareness	Keep aware of rhythmic breathing w/sound
		Muscles of neck	Minimum 10 Times	Tension Release Emotional Awareness	Keep aware of rhythmic breathing w/sound
Face Page 58	Back Feet grounded	Rear scalp attachment (Occipital Ridge)			
		Use tennis ball to roll neck on	Minimum 10 Times	Tension Release Emotional Awareness	Keep aware of rhythmic breathing w/sound
		Using middle finger—start under eyes—move down and out over cheeks to temples	Minimum 10 Times	Tension Release Emotional Awareness	Pay attention to tension stored in temple area. ("No shake," "I want" or "I will") breath
		Move down, use circular motion on cheeks	10 Times	Tension Release Emotional Awareness	Possible crying in cheeks—breath



Lips and Mouth Page 59	Back Feet grounded	Middle fingers	Minimum 10 Times	Pay attention to corners of mouth
Jaw ( <i>Massager</i> ) Page 60	Back Feet grounded	Fingers top thumb under	Till free	Breath w/sound
Barrel Roll Page 64	Over Barrel—on back—arms over head relaxed— feet grounded	Relax jaw with hand snap shut and let fall open	Minimum 32 Times	Relaxing jaw
Pelvic Bounce Page 69	Back Feet grounded	Roll shoulders to hips Dwell on places of tension Sound with breath	Till sound is continuous All areas open	Attention to where tension is extra work (rolling back and forth there) till they open
Pelvic Rocking Page 70	Prone, palms at side—elbows up ground feet on wall	Bounce pelvis vigorously	Minimum 25 Times	Possible release of stored anger.
Pelvic Lift Page 75	Back Feet grounded (Hand on pelvis initially)	Bounce pelvis vigorously	Minimum 25 Times	Possible release of stored anger.
Pelvic Bridge Page 79	On back Feet grounded on floor	1) Cock pelvis back w/inhale— arch back 2) forward rotate w/exhale	Till breath and movement synchronize Minimum 5 without tightening	Breathe through genitals— relax stomach and all other muscles
Pelvic Lift ( <i>feet on wall grounded</i> ) Page 80	As above Fist under heels	1) Inhale. Pelvis back 2) Lift pelvis slowly vertebrae at a time till only shoulders and feet touch floor 3) Return to rest position slowly vertebrae by vertebrae	8-10 Times	Genital breathing Stomach relaxed
All fours Page 82	Same as floor grounded	Rotate pelvis as in pelvic rock breath same	5-7 times	Exaggeration of pelvic lift. Help get in touch with muscles.
	Feet (heels) grounded on wall Hands on floor	Turned over pelvic lift		

### CHART OF EXERCISES (contd.)

NAME	POSITION	MOVEMENT	EXTENT	VALUE	NOTE
Knee-chest Belly Rest Page 84	Shoulders and knees on floor	Just breathe Fully in abdomen	Till relaxed		Very good for menstrual cramps
Knee spread inner thigh Page 85	On back Knees together—Feet on floor	Inhale. Cock pelvis back Exhale—Roll forward drop knees apart	10-15 Times	Open legs and pelvic area	Genital breathing—accept penetration
Knee Circles Page 87	On back Hand on stomach Legs flat on floor	Draw knees up over stomach (drag heels) rotate knees out at top and lower slowly	6-7 Times	Releasing leg and stomach muscles	Make sure stomach stays relaxed as legs draw up breathing
Little Bird Page 88	Sitting Feet flat Soles together Hold close to body	Raise and lower knees	15 Times	Stretches morality muscles	Breath
Squatting Page 91	Squat	Finish by exhaling as head is put to feet Arms between legs—reach to front	3 Times  Minimum 3 Minutes	Growing plus Total body energy flow	Breath
Bioenergetic Bends Page 93	Erect—toes in heels out Fists on small of back Lean back  Finish by leaning over and dangling arms to ground	None	Feel good vibration	Grounding stimulate energy flow	Breath Feel ground under feet
Stepping out Page 95	Stand against wall	Do pelvic lift  Step forward on one foot	5 Times each foot	Centering Grounding	Genital Breathing